

R ROOM  
MUSIC & DRAMA

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THE

# GRAMOPHONE

MAY 1959

ONE SHILLING AND SIXPENCE

## BORIS CHRISTOFF TITO GOBBI HIGHLIGHTS FROM VERDI'S Don Carlo



HIS MASTER'S VOICE LONG PLAY RECORD ALP 1700

Available at

Photo: Illustration Report

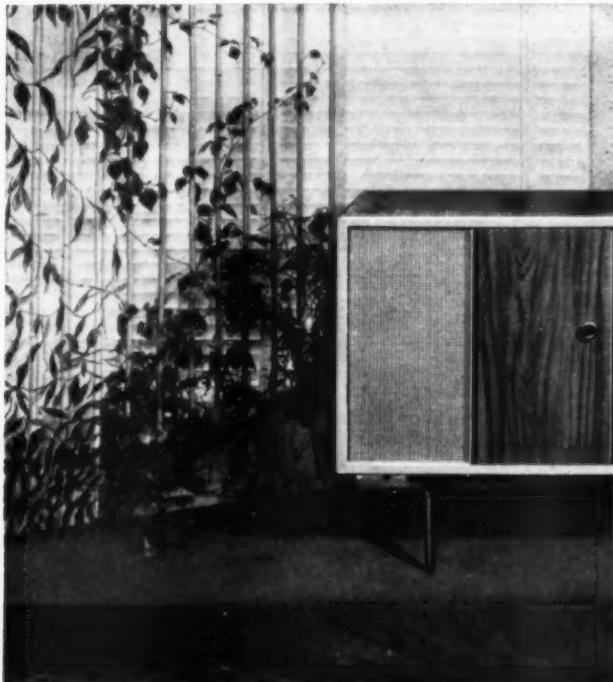
# STEREO in one cabinet

## Sound around you . . .

. . . the depth and atmosphere of a live performance re-created for you through stereophonic sound. Imhofs will deliver immediately any of the Pye range of stereo instruments (from 47 gns.). All are on working display here with other stereo instruments, for easy comparison. Relax and enjoy the wonder of stereo at Imhofs.

*Model 3DSG Pye Stereogram, seen here in Imhof's Showrooms, incorporates two separate pairs of speakers, specially designed and mounted to give true stereo sound. Twin channel amplifier. Four wave band FM/AM radio. Four speed player. Immediate free delivery anywhere in Great Britain. Free installation within 35 miles of Imhof House.*

**MODEL 3DSG 95 Gns.**  
Also available on easy terms



*Model 2DSG Pye Stereogram, seen here in one of Imhof's Listening Rooms, beautifully designed in mahogany veneers with sycamore trims; speaker fabric in grey and white. Top quality FM/AM radio, twin channel amplifier, four speed record player. Immediate free delivery anywhere in Great Britain. Free installation within 35 miles of Imhof House.*

**MODEL 2DSG 73 Gns.** Also available on easy terms

**IMHOFS**

**for  
STEREO**

Alfred Imhof Limited, Dept. 15,  
112-116 New Oxford Street, W.C.1.  
Museum 7878

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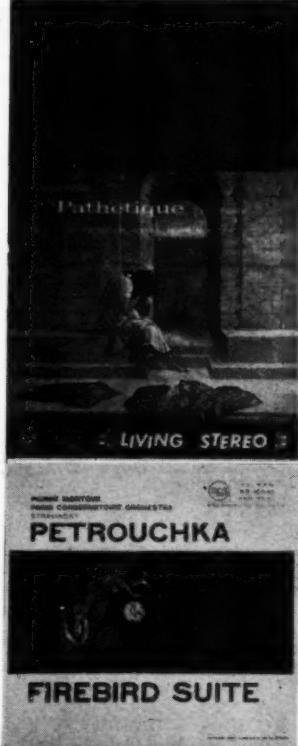
GREAT TENOR ARIAS  
Verdi: Un ballo in maschera –  
Ma se m'è forza perdeti;  
Giordano: Fedora – Amor ti vieta;  
Zandonai: Giulietta e Romeo  
Giulietta, son io; Puccini:  
Madama Butterfly Addio, florito asil;  
Massenet: Le Cid – O souverain!  
O juge! O pere! Bizet: Carmen –  
La fleur que tu m'avais jetée;  
Verdi: Ernani Come rugiada al  
cespote; Meyerbeer: L'Africaine.  
O paradiso; Catalani: La Wally –  
Oh, come furon lunghi; Quando a  
Solden; Donizetti: Lucia di  
Lammermoor Fra poco a me  
ricovero... tu che a Dio  
spiegasti l'alibi  
**MARIO DEL MONACO**  
SXL 2122

## NEW DECCA AND RCA CLASSICAL LPS IN STEREO AND MONO



**Chopin**  
Sonatas Nos. 2 and 3  
**WILHELM KEMPF**  
*This is the third volume of Wilhelm Kempff's widely acclaimed series of Chopin recordings*

SXL 2025  
LXT 5452



Tchaikovsky  
Symphony No. 6 in B minor  
‘Pathétique’  
THE BOSTON SYMPHONY  
ORCHESTRA  
conducted by MONTEUX  
*An outstanding recording by one of the foremost conductors of this century.*

RB-16143  
SB-2024

Stravinsky  
Petrouchka;  
remainder of 2nd side:  
The Firebird suite  
THE PARIS CONSERVATOIRE  
ORCHESTRA

with JULIUS KATCHEN  
conducted by MONTEUX

*This already famous recording—recommended as the best available in a recent BBC Network Three Record Review—is now available in stereo*

SB-2037  
RB-16047

Beethoven  
Symphony No. 3 in E flat  
major – ‘Eroica’

THE BOSTON SYMPHONY  
ORCHESTRA  
conducted by  
**CHARLES MUNCH**

*The second direct concert-broadcast from America was made by the Boston Symphony Orchestra under its permanent conductor Charles Munch. This magnificent recording by the same orchestra and conductor will evoke memories of that historic occasion*

RB-16091  
SB-2025



Records Magazine gives full details of all new Decca-group stereo and mono releases, with many features and photographs of interest to classical record buyers. This full-colour monthly is your guide to good record buying. It is obtainable from record dealers and newsagents, price sixpence.



THE DECCA RECORD COMPANY LTD  
DECCA HOUSE ALBERT EMBANKMENT  
LONDON SE11

*Vortexion quality equipment*



All models now have provision for Stereo or for easy conversion at a later date.

Conversion units are also available. The regular models are retained with additions and improvements. Our high standard which has made these recorders famous, resulting in their being chosen for the foremost musical centre in this country, has been maintained.

#### TWELVE-CHANNEL ELECTRONIC MIXER

This is similar to the 4-channel, but is fitted with 12 hermetically sealed controls, 12 balanced line microphone transformers potted in Mumetal boxes, and a mains transformer also potted in Mumetal. All components which can affect noise are tested and selected before insertion. It is supplied in standard steel case or 7 inch rack panel.

#### 30/50 WATT AMPLIFIER

Gives 30 watts continuous signal and 50 watts peak Audio. With voice coil feedback distortion is under 0.1%, and when arranged for tertiary feedback and 100 volt line it is under 0.15%. The hum and noise is better than -85 db referred to 30 watt. It is available in our standard steel case with Baxendale tone controls and up to 4 mixed inputs, which may be balanced line 30 ohm microphones or equalised P.U.s to choice.

#### 120/200 WATT AMPLIFIER

Will deliver 120 watts continuous signal and over 200 watts peak Audio.

It is completely stable with any type of load and may be used to drive motors or other devices to over 120 watts at frequencies from 20,000 down to 30 cps in standard form or other frequencies to order. The distortion is less than 0.2% and the noise level -95 db. A floating series parallel output is provided for 100-120 V. or 200-240 V. and this cool running amplifier occupies 12½ inches of standard rack space by 11 inches deep. Weight 60 lb.

### VORTEXION LIMITED,

257-263 The Broadway,

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Telephone: LIBerty 2814 and 6242-3

Telegrams: "Vortexion, Wimble, London"

Full details and prices of the above on request



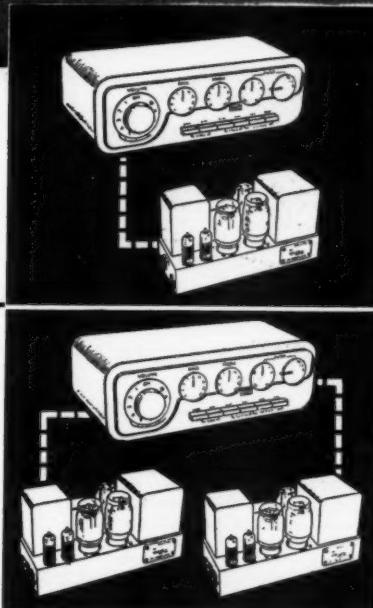
**Used with a single QUAD II power amplifier**

the unit provides every facility and refinement at present associated with the QUAD II control unit.

**Used with two QUAD II power amplifiers,**

the unit will in addition accommodate all forms of Stereo programmes with all the necessary facilities for that medium.

Whilst providing extreme flexibility—the push buttons for example, provide nineteen different services—straightforward and logical control has been maintained.



*A descriptive booklet is now available—free on request.*

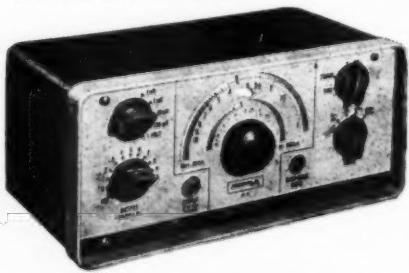
**ACOUSTICAL MANUFACTURING CO. LTD. HUNTINGDON, HUNTS. Telephone. Huntingdon 581**

**jason**

**J.2-10 Mk. II STEREO AMPLIFIER**



IN  
KIT FORM  
OR READY BUILT



**JASON AUDIO GENERATOR A.G. 10**

*Sine or Square Wave*

Covers from 10 to 100 Kc/s in four ranges. Incorporation of a capacity tuned Wein bridge provides excellent stability with low distortion and the output is constant over the whole band. 10 v. max. output is available from the cathode follower output stage. The Attenuator gives min. calibrated output of 100 micro/v. Square or sine wave output as required. Square-wave rise time less than 2 microseconds at all frequencies. Output level within 1 dB over whole range.

*Kit with valves and case . . . £12 10 0*  
*Ready built and checked . . . £15 2 6*  
Details of other Jason Test Equipment Kits on request.

*The heart of high-fidelity*

The Jason J.2-10Mk. II is a powerful and compact amplifier designed to provide both stereophonic and single-channel reproduction from all sources of sound input available for domestic listening. A 5-position input switch enables magnetic and crystal pickups, radio, tape and microphone to be used. There are seven controls on the front panel—Input Selector, Variable Filter, Bass, Treble, Volume/Off, Channel Selector and Stereo Balance, with speaker phasing switch on the connections platform at the rear. Input sensitivity of 5 mV for 10 watts output per section enables the J.2-10 Mk. II to be used with today's finest pickups. The Amplifier may also be used as a 20-watt single-channel unit if desired. The J.2-10 Mk. II conforms in styling with other units in the Jason Matching Equipment Series. Since the Amplifier anticipates future trends, once installed it will remain the heart of your hi-fi system for a very long time to come.

**£37 10 0**

There are five distinct types of tuners in the Jason Matching Equipment Series, including the JTV for switched reception of F.M. and TV sound programmes. There is also the JSAT2 Stereo Amplifier, less costly than the J.2-10 Mk. II. All instruments in the Series are self-powered and for shelf-mounting. Leaflets on request. Also available Jason Kit designs for building Stereo Amplifiers and various types of tuners. Details on request.

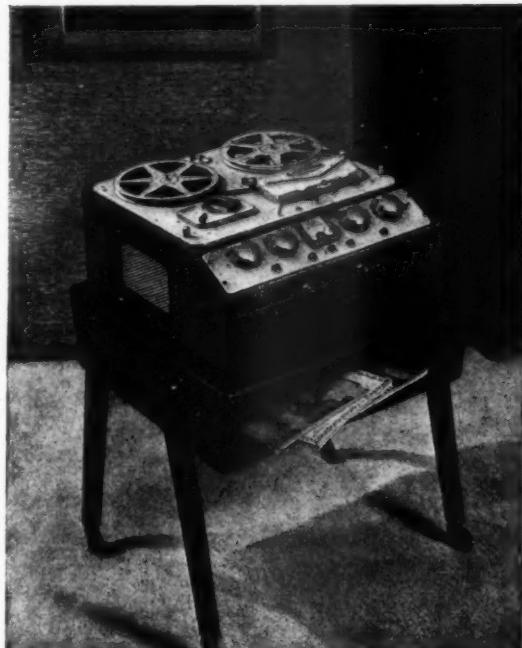
THE JASON & MOTOR ELECTRONIC CO. 3-4 (L) GT. CHAPEL ST., OXFORD ST., LONDON, W.1

Phone : GERrard 0273/4

**BRITISH DESIGNED TO HIGH TECHNICAL STANDARDS**

# "Ask the man who owns one"

\* With acknowledgements to Buick Motors Inc.



The man about to buy a Tape Recorder may be pardoned if—after reading some of the more extravagant claims appearing in advertisements—he finds himself in a state of complete mental confusion. We for our part have always preferred to make no claims for Ferrograph performance other than the conservative factual information to be found in our printed specifications. To us, the most satisfying and encouraging feature is the high reputation enjoyed by the Ferrograph in all parts of the world—particularly among those to whom cost matters little but to whom quality is paramount. It is a notable fact—for which we are grateful—that this almost legendary reputation has been created by Ferrograph users themselves and not by us.

If Detroit will forgive us, "Ask the man who owns one" would seem to be singularly appropriate for intending Ferrograph purchasers, too. If you are seriously interested in good music—if it is your ultimate intention to build up your own personal tape library of the world's classics—if high quality recording really means something to you—if the possibilities of stereophonic sound excites your imagination, we believe that nothing less than the incomparable Ferrograph will satisfy you.

#### Series 4A

With standard monaural Recording

Playback facilities	
Model 4A/N 3½/7½ i.p.s.	81 gns.
*Model 4AN/CON 3½/7½ i.p.s.	81 gns.
Model 4A/H 7½/15 i.p.s.	86 gns.
*Model 4AH/CON 7½/15 i.p.s.	86 gns.

\*Suffix CON denotes chassis form for building into own cabinet.

#### Series 4S

With optional stereo sound playback facilities in addition (when used with Stereo-Ad Unit.)

Model 4S/N 3½/7½ i.p.s.	88 gns.
*Model 4SN/CON 3½/7½ i.p.s.	88 gns.
Model 4S/H 7½/15 i.p.s.	93 gns.
*Model 4SH/CON 7½/15 i.p.s.	93 gns.

Stereo-Ad Unit (when required) 30 gns.

#### Stereo 88

With full stereophonic recording and playback facilities

Model 88 7½/15 i.p.s. 105 gns.

## The Incomparable *Ferrograph*

BRITISH FERROGRAPH RECORDER CO. LTD.

(A subsidiary of the Ferrograph Company Ltd.)

131 SLOANE STREET, LONDON, S.W.1 · Tel: SLOane 1510, 2214 and 2215

**E·M·I—PIONEERS OF STEREO**  
**PROUDLY ANNOUNCE**  
**THE NEW LUXURY MODEL**  
**CAPITOL**  
**STEREO RECORD REPRODUCER**

This new **Capitol** reproducer is indeed a luxury instrument, both in performance and appearance. It is the finest complete, compact stereo equipment for any home! Based on the famous **Capitol RS101**, it has all this famous model's high-fidelity features—twin 5-watt push-pull amplifiers, independent bass and treble tone controls, matched loudspeaker assemblies in each cabinet, facilities for playing monophonic discs and reproducing from tape decks. All these plus six up-to-the-minute improvements! You'll marvel at this new **Capitol**. See and hear it as soon as you can.



MODEL  
**RS 102**

**MAGNIFICENT**  
 IN PERFORMANCE & APPEARANCE!

*Capitol*

**WITH 6 New Features**

- \* Latest model Garrard 4-speed auto-changer with separate plug-in pick-up heads for stereo or monophonic records
- \* Recessed sloping control panel for clearer vision, easier control
- \* Gleaming copper trim on panel surround and control knob bases
- \* Neat pilot light—indicates when player is switched on
- \* Silky Sapele wood veneered cabinets with 'piano' finish
- \* Luxurious two-tone fabric on loudspeaker fronts

**PRICE £87**  
 LEGS, SET OF 10, £3 EXTRA

**AND THE ORIGINAL MODEL GETS A NEW LOOK TOO!**

The **Capitol RS101B**, an up-to-the-minute version of the famous **RS 101**, has a new precision turntable unit, new control panel, Sapele veneered cabinets and a new matching fabric on loudspeaker cabinets.

**PRICE £83**  
 LEGS, SET OF 10, £3 EXTRA

**ASK YOUR DEALER FOR A DEMONSTRATION**

with some of the superb H.M.V., CAPITOL and COLUMBIA STEREO DISCS also made by E.M.I.—See page 21 for latest releases.

**E.M.I. SALES & SERVICE LTD.**  
 (AUDIO EQUIPMENT DIVISION), HAYES, MIDDLESEX.

CM/EMI/ST

You haven't heard  
anything



... till you've heard

# TRUVOX

## R2 TAPE RECORDER

From the very first replay—prerecorded or your own home-recorded programme—you'll be thrilled with its sureness of tonal quality and ease of control. Just as you recognise the voice of a friend on the 'phone or your favourite songster on radio or record, you'll know that this is the instrument you've always wanted. Designed and built by pioneers in the development and manufacture of Tape Decks and Tape Recording Amplifiers—TRUVOX are justly proud of an instrument that lives up to "all that the name implies". Increased production at our new, modern factory now enables us to offer this famous instrument at reduced prices. Models now available from 56 gns.

*Credit Terms are available through most dealers*

### ★ GO STEREO with a TRUVOX

#### Stereophonic TWINSET

This equipment can be built up from an existing Truvox R2 (monaural) Recorder. We fit the recorder with a stereo head and supply Unit 'B' (comprising correctly matched amplifier and loudspeaker together with additional microphone and leads).

Available from all leading radio dealers or full details from:-

**TRUVOX LIMITED, NEASDEN LANE, LONDON, N.W.10**

Telephone : Gladstone 6455





**from  
all angles . . . this is a fine loudspeaker**

**VITAVOX**

**DU120 DUPLEX COAXIAL FULL RANGE LOUDSPEAKER**

Price £19. 10s. 0d.

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- ★ Duplex design
- ★ Full range reproduction
- ★ Purpose-built tweeter
- ★ Heavy duty woofer
- ★ Generous magnet design
- ★ Plasticised cone surround
- ★ Dust-excluding construction
- ★ Low fundamental resonance
- ★ Smooth cross-over
- ★ Replaceable cones
- ★ Die-cast chassis
- ★ Instrument finish

**WANTED**

THE WORLD OVER...

*There is no other choice*

- ...if you insist on stereo and monaural perfection
- ...if you demand trouble-free performance
- ...if you appreciate fine styling

**BE SURE THE 'GRAM OR 'PLAYER YOU CHOOSE IS FITTED WITH THE**

**Monarch**

**BSR**

**WORLD'S FINEST 4-SPEED AUTOCHANGER**

**BIRMINGHAM SOUND REPRODUCERS LIMITED**



# perfect quality demands perfect tuning



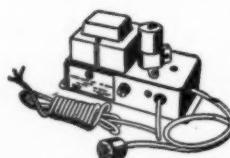
*The RCA New Orthophonic High Fidelity system of matched components includes these other plug-in units, speaker system and tailor made chairside cabinet.*



Pre-amplifier control unit  
£16.10.0



20 watt Power Amplifier  
£24.10.0



Power Supply Unit  
£4.0.0

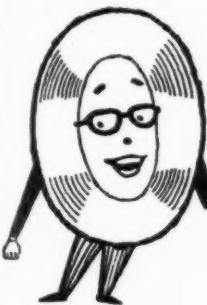


Multiple Speaker System  
£56.11.0



Lowboy Chairside Cabinet  
£18.10.0

RCA GREAT BRITAIN LTD., Lincoln Way, Sunbury-on-Thames, Middx. *Sunbury-on-Thames 3101*  
*An Associate Company of Radio Corporation of America*



# Sir Montague Monaural answers your questions about the Long Playing Record Library

P P P P P P P P P

We find that for most of you the decision rests on two things: how much does it cost, and in what condition are the records?

## HOW MUCH DOES MEMBERSHIP OF THE LONG PLAYING RECORD LIBRARY COST?

Our advertisements usually say 1/- per record per week (approx.). This is exactly true if you borrow 3 records at a time for 6 months (our average subscription) and change them monthly. If you borrow more records at a time, the charge per record works out slightly under 1/- per week. If you purchase a Library record (or a brand-new one supplied to order) this helps to reduce the cost of borrowing it, as it saves you postage.

You can change records more frequently than monthly if you wish and the only extra payment involved is a nominal one, which covers postage and packing. All this is explained fully and clearly in our literature.

## IN WHAT CONDITION ARE THE LIBRARY RECORDS?

The answer to this one is easy, for Library records are in first-class condition and are worthy of reproduction on the very best high-fidelity equipment. We go further, and say that at least 80% of the records in the Library are in MINT condition, and that of the remaining 20% the very large majority are in near-MINT condition. You may reasonably ask how can this be? The answer is simple: all the records in the Library are purchasable at reasonable second-hand prices (unless brand-new factory copies, when they are marked as such), according to the number of times they have been borrowed. They are not only purchasable, but are purchased by members for their own collections and in this way the Library stock is constantly turning over and being kept up to date with the latest pressings. Records not replaced by purchase (and these are few) are withdrawn and replaced by us.

## CAN I BORROW STEREO RECORDS?

All the available disc stereo issues by the major companies are included in the Library and we have widened the scope of our Stereo Library to include besides all the Classical issues, records of light music (Mantovani, Frank Chacksfield, Melachrino, Edmundo Ros, etc.). We especially welcome new stereo subscriptions and you can join the Library to borrow stereo records only.

## WE CAN ONLY SUGGEST—MAKE A TRIAL MEMBERSHIP OF THE LONG PLAYING RECORD LIBRARY FOR YOURSELF, AND SEE!

Fuller details of our Library Service are available if you send us a large S.A.E. (2½d.).

## THE LONG PLAYING RECORD LIBRARY CATALOGUE & HANDBOOK (3/6 POST FREE)

Our famous Catalogue & Handbook has been posted to every part of the world. As a comprehensive guide to the best recordings of the Classical Repertoire it is in regular use, not only by private collectors, but by educational authorities, several European broadcasting organisations, and the trade in general.

Besides listing virtually all the recommended Classical L/Ps issued in this country (where possible in order of importance) there are also Sections on: The Care of Long Playing Records, The Reproduction of Long Playing Records, A Basis for a Collection (100 Recommended L/Ps) and, of course, full details of the Library.

At only 3/6 (post free) surely this publication is the best available today in the gramophone world. Can we post YOU a copy? Available from:



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**FACTORY FRESH SALES SERVICE** is a service operated exclusively by the Long Playing Record Library.

A record purchased is not only a brand new, guaranteed unplayed factory copy, but it has been obtained from the manufacturers by special order for the purchaser. Besides being unblemished, the disc is also as up to date a pressing as currently available in this country.

This is tremendously important when it is realised that many of the older L/Ps are currently being re-cut from the master tapes by the manufacturers, with marked improvement in reproduction.

**INSPECTION** before dispatch means that only good pressings are chosen.

**ADVICE.** We can supply the "best Recording" to order if asked.

**PACKING.** Unique and specially designed. All records polythene sleeved. No charge for postage and packing on any L/P, M/P or two E/Ps sent within the British Isles (except Eire). No charge on export orders of £10 or over.

**SPEED OF DISPATCH.** 24-hour service for discs currently and immediately available from the Manufacturers (except H.M.V., which we cannot supply).

**GUARANTEE** on all records, providing any fault was inherent in the disc when it left and has not subsequently been induced by faulty equipment or careless handling. Our decision is final in this matter.

**STEREO DISCS.** It is even more important with stereo discs that they are unblemished and unplayed when you purchase them.



WHY NOT MAKE A TRIAL ORDER NOW (or send a large s.a.e. (2½d.) for details) FROM:

**The Long Playing Record Library  
LIMITED  
SQUIRES GATE STATION APPROACH • BLACKPOOL • LANCS.**

*Hi-light of hi-fi*

# The Brenell 3 STAR



To own a Brenell Tape recorder is to be assured of quality performance, a sound engineering job and a British made product of outstanding design.



**3 STAR PORTABLE.**—Before you finally decide on the type of recorder you want, make a special point of seeing and hearing the Brenell 3 Star. Examine its well-thought-out design which has been based on almost 10 years' exhaustive manufacturing experience—consider its many fine features which include three recording speeds with frequency compensation at all speeds; push button control (interlocked for safety); printed circuit amplifier; separate bass and treble controls; high quality loudspeaker (8in x 5in); takes spools up to 7in; pause control; digital revolution counter; contemporary style wooden cabinet for improved acoustic performance—judge its hi-fi reproduction. Once you have seen the 3 Star in action you'll find it very difficult indeed to find anything to equal this truly remarkable machine in value for money.

### PRICE

**58**  
GNS

including 1200 ft of tape, spool  
and microphone.

Also available THE MK.5 TAPE DECK, MK.5 RECORD/PLAYBACK AMPLIFIER, MK.5  
PORTABLE TAPE RECORDER AND STEREOPHONIC EQUIPMENT. Leaflets on request.

Sole manufacturers:—

**BRENELL**  
ENGINEERING CO. LTD.

**Brenell** PERFORMANCE  
IS TRUE-TO-LIFE  
PERFORMANCE

GD21

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LONDON, W.C.I  
Telephone: HOL 7358 & CHA 5809

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... a new  
approach  
to better  
listening



#### ESSENTIAL DATA

Nominal Size	15"
Peak Power Handling Capacity	25 watts
Voice Coil Diameter	3"
Total Flux	290,000 Maxwells
Frequency Response	30-15,000 c/s
Bass Resonance	35 c/s
Impedance at 400 c/s	15 ohms

The COLAUDIO provides a new incentive to listening, creates a new realism in reproduced sound, adds a new beauty to music and the finer nuances of speech. Combining a 15 in. direct radiator bass loudspeaker with two direct radiator, pressure-type high frequency reproducers in column form, the COLAUDIO is the culmination of over thirty years research, development and manufacture of loudspeakers for all purposes. Its perfection of tone can be truly appreciated only by an aural test—once heard, you will never be satisfied until you install one in your own reproducing equipment.

**CELESTION**

**COLAUDIO**

Rola Celestion Ltd. THAMES DITTON, SURREY, ENGLAND. Telephone : Emberbrook 3402/6

# At Audio House

★ The Best Equipment

★ The Best Advice

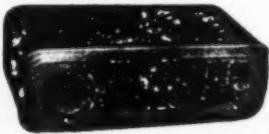
★ The Best Service

Audio House offers so much more than most dealers. **THE BEST EQUIPMENT** at all price levels including the latest lines from the Audio Fair. So wide a selection exists today that many find choice bewildering.

**THE BEST ADVICE** on choice is essential, patient demonstration—that you'll find too at Audio House.

**STEREO** Just over a year has passed since this wonderful development in sound came about. The best Stereo IS undeniably wonderful—there is also the second-rate. Stereo at Audio House is Stereo at its best.

**The ACOUSTICAL QUAD 22**  
Control Unit now becomes the logical choice for use with Quad II Main Amplifier(s) whether for Stereo or Mono. Supplies at present limited but orders taken in rotation. £25.



**RECORDS** The choice of records is important. We can help here. No less important the condition of the records you buy. Quality Mart were pioneers in selling LP records by mail, their service widely appreciated both at home and abroad.

**PARASTAT** treatment of all LP and EP records is still a feature offered by us alone amongst leading London dealers. Mr. P. Wilson of *The Gramophone* commented in November 1958 that this should be a service offered by all good dealers. It should certainly be a service demanded by the knowledgeable customer. Details on request.

MAY 11-28

## A CLEARANCE SALE

of demonstration and secondhand equipment in first class condition during this period. Send stamp for list. Special bargains for callers. Acoustical Quad II Amplifier and Control Unit from £25. Goodmans "Sherwood" cabinet speakers from £25. Transcription motors from £5.

## VISITORS TO BRITAIN

We welcome Overseas visitors and accord full facilities (where available) for purchases at advantageous prices. Export orders from Overseas addresses similarly handled by our own Export Department, not by agents.

**Quality Mart**  
THE AUDIO HOUSE

**Revised Showroom and Office Hours.** From May 4th onwards: Monday — Saturday, 9.30 a.m. — 6.0 p.m. except LATE CLOSING Wednesdays 8.30 p.m. Early closing, Thursday, 1.0 p.m. **Closed Whit Saturday.**

No appointment required for demonstrations, but if you don't know our district (within easy reach of the West End) we suggest you phone us, to inquire the best route to our premises.

**THE BEST SERVICE** after sales to get the best results, to smooth out any problems.

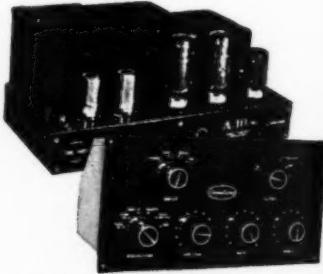
Come along to see us if you can—remember the emphasis here will not be on sales pressure but on obtaining your satisfaction. Or write for details and advice on any equipment that interests you.

## MONO

Stereo has not displaced Monophonic High Fidelity. The two will co-exist for years to come. Considerations of space or expense may cause some to choose Mono rather than Stereo, and we give their wants no less attention.

Armstrong A10 Amplifier and control unit, a comprehensive Hi-Fi equipment. £32.

New Stereo control unit available.

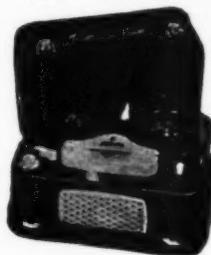


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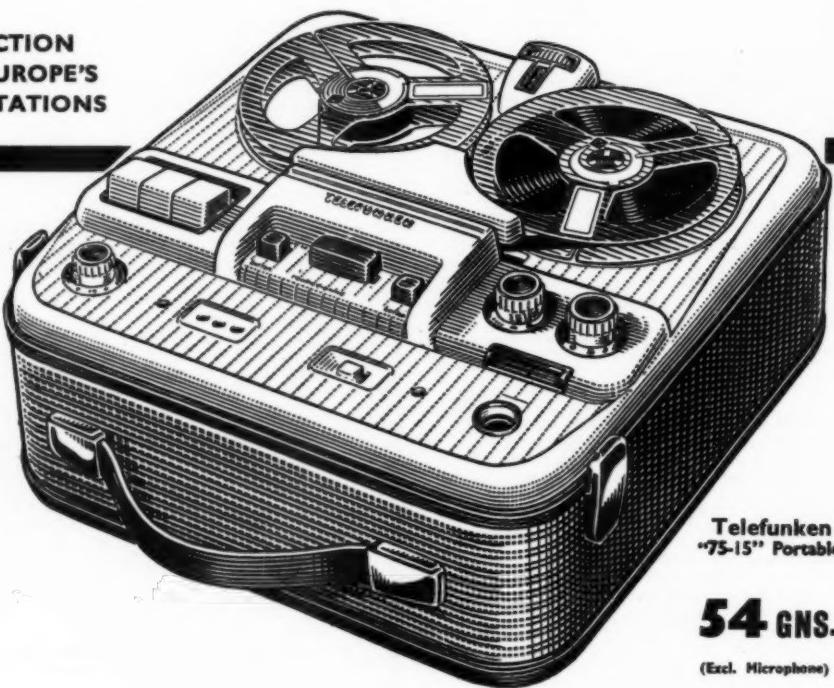
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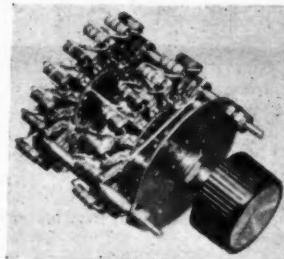
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MAY 1959 - VOL. XXXVI - No. 432

Incorporating VOX . THE RADIO CRITIC . BROADCAST REVIEW

Edited by SIR COMPTON MACKENZIE

CHRISTOPHER STONE

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## EDITORIAL

### Opera Libretti

IN the theatre I have many times read the synopsis of the plot of an unfamiliar opera with a feeling of astonishment that any composer could have been found to set such nonsense to music: and yet—if not always!—as the action, clothed in music, goes forward on the stage and the many details absent from the synopsis are filled in the whole thing takes life and becomes, theatrically at least, credible. Opera at home, however, on disc or sound radio, is a very different matter, and neither sleeve nor announcers' notes can do much to help us visualise the changing scenes or the movements of the characters, and nothing at all to overcome the language difficulty which conceals from us the cut and thrust of dialogue, some high emotional moments, and a great deal else that can enlighten, and deepen enjoyment, when understood.

Vocal scores of operas—with a few exceptions—are expensive and, if purchased, would add at least the cost of another LP disc to the money already expended on a recording: and not everyone is within reach of a well-stocked music section of a public library.

All this is leading up to the underlining of the wise policy of the companies in providing cheap librettos containing the original text with an English translation and so enabling the opera lover to read the scenic directions, imaginatively picture the stage sets, understand the actions and movements of the characters, and the exact nature of the emotions they express in arias, concerted pieces, and so forth.

The demand for these librettos is not as brisk as it should be and it seems that many people are only vaguely, if at all, aware of their existence. They cover a wide range of works in Czech, French, German, Italian and Russian and are, of course, invaluable for listening to opera on the radio as well as on one's own prized discs, and to opera in its proper place.

Comedy suffers more than tragedy from lack of understanding—as one may observe from the blank look on the faces of some of one's friends during the less obviously comic passages, for example, in *Falstaff* or *The Mastersingers* if they are not provided with the clues as to what is going on—but all opera, even those works with librettos of no literary merit whatsoever, gains from

a knowledge of its texts. Some people may prefer to read through the text of each act before they hear the music and not follow it closely thereafter; others may do both, the lazy will do neither. But then I do not think the lazy are purchasers of complete operas, or readers of THE GRAMOPHONE.

So this little exhortation is by way of a reminder—with undertones.

ALEC ROBERTSON

### Purchase Tax

As readers at home will already know the Chancellor of the Exchequer in his Budget proposals, announced on April 7th last, reduced the rate of Purchase Tax on gramophone records from 60% to 50% of the wholesale price. We feel sure that even this slight concession will be welcomed by all readers and we would acknowledge here the work of the British Phonograph Committee (a body sponsored by the British Gramophone Record Industry) and wish them continued success in their campaign against this most illogical tax.

## A QUARTERLY RETROSPECT

By JOHN WARRACK

OUR invaluable archivists, Messrs. Clough and Cuming, completed their last volume in 1956—"a period of the greatest and most valuable expansion of the recorded repertory ever known", they declared without any of the panic they might well have felt. "Our next volume will see the onset of a period of consolidation or even retraction", they conjectured. "We would expect fewer new issues and relatively more reissues in the next few years". This has so far proved the case this year. Moreover, January sales were apparently down by a fifth in a year. The manufacturers laid the blame for this at the door of unemployment and short time working, which, they asserted, gave people less to spend; and they began renewing their efforts to get the 60% purchase tax cut or even dropped. The case for this was eloquently put by A.R. at a conference "Music in the Nation" in March. It has, then, been a quarter of time-bidding and consolidation. The Index to Reviews in THE GRAMOPHONE has glittered like a Milky Way with stereo stars, almost every one of them a performance previously discussed; the rearrangement of the catalogue ownerships has meant the return of a whole lot of familiar performances on new labels; and the flow of records of great singers of the past has substantially increased. Confusion is easy. May one urge the companies to help in two small, simple ways: by announcing, with a monophonic issue, if a stereo version is likely

to appear in a few months' time; and by following the admirable D.G.G. Archive series (and, on reissue, the E.M.I. "Great Recordings of the Century") and making it a rule to print the dates of the recording session—preferably on the label itself. This will not only help us to remember whether, say, a Toscanini record of a Beethoven symphony is the same or different on H.M.V. or R.C.A.; it will be of the greatest value in enabling us to observe an artist's development. The copyright tag, "Recording first published 1959", is not enough. Meanwhile, with the Budget still ahead (as I write) and stereo not fully underway, a cautious start to 1959.

### History of Music in Sound, Vol. X

Volume IX of H.M.V.'s *History of Music in Sound* covered the period of nineteenth century opera and Lieder: Volume X brings us into our own century in five categories—Impressionism (Debussy, Falla), Late Romanticism (Scriabin, Strauss, Reger, Schönberg, Berg), Anti-Romantic Reaction (Satie, Bliss, Milhaud, Stravinsky, Bartók, Janácek, Hindemith), Twelve-Note Music (Schönberg, Dallapiccola) and Modern Eclecticism (Roussel, Shostakovich, Copland, Rubbra, Rawsthorne). We do not quite reach the present day: Gerald Abraham stresses in his handbook that "the contemporary is not yet history", and so we hear nothing of the post-Webernites or electronic music. Nor can so limited a

survey—two LPs or eleven 78s—hope to provide a conspectus of all the multifarious and bizarre efforts composers have made in trying to find their way. The world has need of its madmen; and only by making sure which of the possible openings lead to blind alleys can we be certain where the main road lies. Even then, some "blind alley" works beyond which no progress in the same direction is possible rank among the century's masterpieces—one thinks immediately of *Le Sacre du Printemps* and *Pierrot Lunaire*. But Professor Abraham does not bother us with eccentricities. We hear nothing of the Futurists' noise machines or *musique concrète*, and it is now clear that microtones offer no solution for the averagely constructed ear. Yet neither does he follow the alternative principle of showing the seminal influence of a few great figures. True, Stravinsky and Schönberg appear, but their position is accorded no more significance than that of Reger or Bliss. No, Professor Abraham has clearly thought it of greater value to avoid passing more judgment than is implied in making a selection at all, and to sketch some of the more interesting ideas that have possessed composers.

Our changed view of art is no doubt at the root of his method. Though in some circles novelty is still considered as a virtue in itself, we do not in general continue to regard art as either a progressive ethical force or a diversion, which many nineteenth century critics were inclined to do. "A novel is not a toy or an argument", wrote Virginia Woolf of Hardy. "It is a means of giving truthful if harsh and violent impressions of the lives of men and women". Our century has seen an interest in experiment which is, in responsible hands, neither technical doodling nor the bored or frantic efforts of rootless composers to find something positive to say, but the necessary process of maintaining contact with an upturned world and a crumbling tradition. Prof. Abraham's purpose, if I take him aright, is to outline some of the very different ways composers have set about getting back to, in Stephen Spender's words, "some universal, positive and loving principle which unites imagination and nature instead of splitting them in two". (I am quoting from literature and not music because the problem is not just an internal technical one peculiar to music.) So Abraham is probably right to avoid, at this stage, pointing firmly to one or two sheep and shooing all the goats away into outer silence.

Even so, an exception should have been made in favour of twelve-note music, if only to the extent of enlarging the section to more than two pieces—one of them not twelve-note at all and the other a dauntingly rigorous, refined application of it. Schönberg's *Serenade*, fascinatingly "pre-twelve-note", is certainly a rewarding inclusion since it shows the method on the point of crystallization. It is also possibly Schönberg's most captivating piece: a complete recording should have a great success (*Vox, art thou sleeping there below?*). But to leap straight to Dallapiccola's *Goethe-Lieder* for voice and three clarinets is really no help at

all. Confused and close to us as all these events still are, we have gained enough perspective to see that dodecaphony has been enormously more important than any other single development. It is also one of the most difficult for the novice to apprehend. This is recognised in the H.M.S. by the fact that twelve-note music is the only section with a technical musical title, but it is not usefully acted upon. The student whom this history is intended to benefit would be greatly assisted by the inclusion of even two more twelve-note works; and it is plain that they should be by Berg, who is still the most easily approached dodecaphonist, and Webern, who has had such a profound influence on the post-war generation.

The only satisfying anthology is one's own; and each of us will have personal reasons for deplored inclusions and exclusions. But within his scheme Prof. Abraham has selected his points well and illustrated them excellently (though what are Janacek's burning lyrics from *The Diary of One Who Disappeared* doing under Anti-Romantic Reaction?). His handbook is indispensable, a masterly little guide; and in the main the performances are brilliant. I especially admired Lamar Crowsen's playing of Debussy, Scriabin and Falla, the Melos Ensemble in Bliss's *Conversations* (a highly dispensable inclusion, though) and a group under Mátyás Seiber in the Schönberg. The *Soldier's Tale* excerpt is splendidly played, too, as L.S. said; but has not his wish for this team to make a complete recording been granted by fairy godmother H.M.V. on ALP1377? Otherwise the performances all appear to have been specially recorded. One small grouse. The handbook has a short bibliography for further reading: a list of suggestions for further listening preferably category by category, would be of even greater value. Could Prof. Abraham provide one for future editions?

#### Piano Records

As Czechoslovakia has become the home of string quartet players, so Hungary now seems to sprout brilliant pianists. Last year we became aware of György Cziffra and Tamás Vásáry on records, for instance; I have not yet heard George Bánhalmi, whom J.N. commends. But other nations do not lag so far behind Central Europe. Grant Johannesen stuck in my memory for his superlative playing in Milhaud's *Carnaval d'Aix*, and so I looked forward to his recital, especially as he had taken the trouble to plan an original and well-balanced one. His playing proved less well-balanced. Much of it is indeed excellent; but I cannot understand how an obviously intelligent artist like Mr. Johannesen can play the Milhaud piece with such scintillating precision and yet make Stravinsky's tango sound so flabby—the worst possible defect for Stravinsky playing! On the other hand, Chopin's Berceuse had a merciless metronome rock that would have sent a baby off only from boredom. One of the best things on this record is De Séverac's *Coin de Cimetière au Printemps*—beautifully dry and airy yet tender playing.

Another spectacular newcomer is Mindru Katz, the young Rumanian who made an exciting débüt with Boult and the L.P.C. in 1957 and then produced last spring a curious "Third Programme rag-bag" of a record, as R.F. called it. Bach, Haydn and Beethoven are the only composers on his new Pye record (CCL30143), played in a manner to suggest that we have in him an artist of real stature, and potential greatness. Beethoven's 32 variations, the best of the new record, are played with a superlative clarity and verve: there is a tension and exhilaration in his fingerwork and a breathtaking certainty of detail in high-speed detail that reminded me of Richter. He is hardly inferior, though as yet more erratic, in the intensity and convincing authority of his musical penetration. Katz's latest triumph is a coupling of Prokofiev's first piano concerto—which he played here—and Khachaturian's concerto (CCL30151).

Of the older guard, Claudio Arrau has produced a fine coupling of Beethoven's last two sonatas. I have only one reservation about these aristocratic performances: that Arrau's clarity—which is not only technical but shows the music to you with blinding accuracy—is so purely refined as to remove the works still further from human reach than Beethoven can have intended even at the end of his life. These are not the string quartets—there is still plenty of human sweat about. It is in the *Allegro Molto* of Op. 110 and the first movement of Op. 111 that Arrau's loftiness seems almost remote: nothing could excel the lucidity with which he handles the fugue in Op. 110, or the superbly calculated enrichening of the texture in the Op. 111 Arietta. And, throughout, one constantly marvels at the confident sense of direction in his phrasing. No note is superfluous or unrelated; no phrase stands awkwardly in its paragraph. And comparison with the minutest details of Beethoven's *Urtext* shows scarcely a deviation. It is Beethoven undiluted.

Myra Hess's 10-inch recital (H.M.V. BLP1103) is called "Request Programme", so you may be sure it ends with "Jesu, Joy". She remains one of the most musical of our pianists; and neither her constant presence in our midst nor the undiscriminating element in her tremendous popularity should ever lead anyone to underestimate her. Even when her fingers betray her or when she seems to have radically softened the drama of a work, it is impossible not to admire the instinctive musicianship of her playing. Time and again she will refresh one's enjoyment of an old party piece one had thought to have sucked dry—how ravishingly simple is the gentle lilt of her rhythm and her soft tone in the Brahms waltz on this record (the A flat, Op. 39), how enchantingly sprightly her second Scarlatti sonata. "The Lover and the Nightingale" took me by surprise, as it did W.S.M. For no real reason, I had not suspected her to be capable of that kind of glowing intensity. Put out as a popular selling number, no doubt, this little record has a good deal to offer the most experienced and finicky musician—in fact, it might be just what he needed.

# LETTER FROM AMERICA

By HAROLD C. SCHONBERG

A GOOD part of the activity in the current American recording scene centres around stereo reissues. Nearly every record company has been recording in stereo for several years, pending the day when stereo tape was going to take over the market. Well, stereo tapes are moribund, but what was intended for pre-recorded tapes is now being transferred to disc. R.C.A. Victor has just released a large stereo list. Most of the material on it was originally put on the market in monophonic form some time ago: *Lucia* with Peerce and Peters; the Rachmaninov Second Piano Concerto (Rubinstein and Reiner), the Rachmaninov Third (Janis and Munch), *Scheherazade* (Monteux and London Symphony), the *Immolation* and *Liesestedt* (Farrell and Munch), and so on. Angel's list includes the Tchaikovsky *Sleeping Beauty* (Weldon, two discs), the Balakirev First Symphony (Beecham), Tchaikovsky Fifth (Silvestri), Handel's *Solomon* and Mozart's *Abduction* (both Beecham) and Mozart's two G minor Symphonies (Klemperer).

The most voluminous classical releases to be encountered in America today come from Capitol and its various labels. Capitol's own recording programme has been quite curtailed recently in the classical line. But Capitol controls Angel and E.M.I. Capitol, the former being the label that concentrates on British Columbia, the latter on H.M.V. Up to very recently, most of the E.M.I. Capitol discs were released here only monophonically (Angel already had had good stereophonic line). But now there are as many E.M.I. stereos as monophones on any given release, and the next few months should see an overwhelming preponderance of stereo.

How is stereo doing? From all reports, it is picking up fast. Some stores report fantastic sales increases. Statistics are hard to verify, but an informed guess puts stereo at about 30 per cent of the total American market. By the end of the year, when many more people will have invested in new equipment, the ratio should be substantially higher in favour of stereo.

Some important modern works have just been made available. Stravinsky bulks large. One of his infrequently played works, the Symphony in Three Movements, is conducted by Eugene Goossens, with the London Philharmonic, on the Everest label (the lightweight *Ebony Concerto* fills out the disc). This neo-classic, intensely balletic score is a fascinating work, and its neglect is hard to understand. The more popular *Histoire du Soldat* has also been recorded by Everest. It is coupled with Milhaud's *Création du Monde*. John Carewe leads the London Symphony Chamber Group on this disc. The performances are expert-sounding, and the stereo recording is brilliant. Extreme separation is encountered, and more conservative listeners may be disturbed at the ping-pong effects. The other two

Stravinsky recordings are monophonic. Arthur Winograd leads the M.G.M. Chamber Orchestra in *Apollon Musagète* (with Hindemith's *Hérodiade* on the reverse of the M.G.M. disc); and on a Westminster disc, Hans Rosbaud conducts the Südwestdeutsches Orchester in *Agon*. The companion pieces to *Agon* are of unusual interest—the Three Pieces for Orchestra (Op. 6) by Berg, and Webern's Six Pieces for Orchestra (Op. 6). As Stravinsky in *Agon* flirts with serial technique, he belongs on a disc devoted to two-thirds of the great twelve-tone trinity. Rosbaud is a specialist in this music, and his performances are brilliant.

Among other modern works newly recorded, there are two Copland pieces—the *Statements* and the *Billy the Kid Suite*, both conducted by the composer on an Everest disc. Copland, who leads the London Symphony, is not represented by many discs in which he is the conductor, thus this one is of special interest. Of no interest at all is Khatchaturian's old-fashioned Symphony No. 2, on an M.G.M. disc with Nathan Rachlin conducting the State Radio Symphony of the U.S.S.R. Pegged toward the child is the two-disc Angel set of *Music for Children* by Carl Orff and Gunild Keetman. Here children sing and play various simple pieces. It all sounds like a visit to a nursery; and while parents and educators might be interested, it gets to be pretty grim listening after a while. And a pair of discs, too!

Quite a bit of early vocal music has suddenly been released: an unexpected pleasure. Robert Craft, for Columbia, conducts a disc devoted entirely to madrigals, motets, canzonettas, etc., by Gesualdo. As in Craft's previous Gesualdo disc, translations of the songs have been made by Aldous Huxley. Craft leads a smart group of singers in authentic-sounding readings. He claims to have worked from original textual sources (he has a few nasty words to say about Einstein's work on Gesualdo, and this is like a village priest saying that the Pope is fallible). The English school is represented by a Decca disc of Tallis's *Lamentations of Jeremiah*, Mass for Four Voices and the motet *In Jejunio et Fletu*. Noah Greenberg leads the New York Pro Musica in this wonderful music. For Vanguard, the Deller Consort sing Monteverdi's *Madrigali Amorosi*. These are excerpts from Monteverdi's eighth book: *Madrigali Guerrieri et Amorosi*; the *guerrieri* are omitted here. This is the collection that contains the great *Lamento della Ninfa*, which so many of us grew to love over twenty years ago in the Boulanger album of Monteverdi. The Deller Consort handles the music with better style, and the recorded sound is breathtakingly lifelike.

For a survey of early polyphonic vocal music, there is a Haydn Society disc of the

petits Chanteurs de la Renaissance, conducted by Marcel Noyre and Jeay Pagot, that dips into the Flemish, French, Italian and Spanish schools of the fifteenth to seventeenth centuries. And of Bach, there are the Cantatas No. 158 and arias from other cantatas, with Fischer-Dieskau and the Choir of St. Hedwig's Cathedral and the Berlin Philharmonic conducted by Karl Forster (Angel). The musical and intelligent Fischer-Dieskau is ideally cast here.

Other Bach is more familiar. An Epic disc, featuring I Musici, presents the E major and A minor solo violin concertos, and the two-violin D minor, all performed with sweetness rather than power and rhythmic momentum. Much better than this bland kind of Bach is Vanguard's disc of the Harpsichord Concertos Nos. 1, 4 and 5, with Anton Heiller and the Chamber Orchestra of the Vienna State Opera conducted by Miltiades Cardis. Here some musical urgency is conveyed. Allied to these Bach discs is Epic's of six Vivaldi Flute Concertos (Op. 10), with Gastone Tassanini and I Musici. For some reason the Vivaldi sounds much more convincing than the Bach disc by the same participants (excluding the flautist, of course).

The only operatic set that is not a reissue is the E.M.I. Capitol three-disc album of Glinka's *Life for the Tsar*. Boris Christoff sings the leading role, and the other two major roles are taken by Teresa Stich-Randall and Nicolai Gedda. The performance is sung in Russian, with members of the Belgrade Opera and the Lamoureux Orchestra conducted by Igor Markevitch. I can't state how authentically Gedda and Stich-Randall handle the problem of enunciation in Russian, but it can be said that both singers are in good voice, the soprano especially. Christoff, of course, was made for his role.

Can *My Fair Lady* be considered an operetta? Columbia has just brought out a stereo version of the show, with Rex Harrison, Julie Andrews and Stanley Holloway. The recording was made in London last February, where the three principals have been holding forth. If the stereo disc does as well as the monophonic, Columbia will be able to declare an unprecedented dividend. *My Fair Lady*, it is said, has been the biggest seller since the invention of LP.

Here's something that is unexpected. R.C.A. Camden has just reissued an LP disc named *The Immortal Harry Lauder*. "Immortal" is a strong word; but the man did have style and a presence that comes right through the shellac. His material does sound dated; we are a long way from those innocent days. But it may be that Lauder's delivery and style will surmount the material. It will be interesting to see if any but nostalgic old-timers are attracted to this disc.

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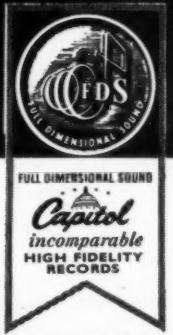
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# ANALYTICAL NOTES AND FIRST REVIEWS

By

ROGER FISKE      TREVOR HARVEY      PHILIP HOPE-WALLACE  
 MALCOLM MACDONALD      WILLIAM S. MANN      JEREMY NOBLE  
 ANDREW PORTER      ALEC ROBERTSON      LIONEL SALTER      DENIS STEVENS



★ indicates a stereophonic recording

## ORCHESTRAL

**BACH.** *Concerto No. 6 in F major for harpsichord, two recorders and strings, WS1057.* George Malcolm (harpsichord), Christopher and Stanley Taylor (recorders). *Sinfonia in D major for violin, WS1045.* Eli Goren (violin), John Lambert (harpsichord continuo). *Sinfonia in F major, WS1071* (edited Karl Haas). Charles Spinks (harpsichord continuo). All with **London Baroque Ensemble** conducted by Karl Haas.

**HANDEL.** *Harp Concerto in B flat major.* Maria Korchinska (harp), Charles Spinks (harpsichord continuo), **London Baroque Ensemble** conducted by Karl Haas. Pye Mono CCL30148 (12 in., 28s. 9d. plus 9s. 4d. P.T.).

The titles look considerably more unfamiliar than on being heard the music itself will prove to be; for the three major works are all alternative versions by Bach or Handel, as the case may be, of concertos that are well known in other forms. The exception is the Sinfonia in D; this is the introductory movement from a lost cantata laid out in triumphant style for virtuoso solo violin and an orchestra enhanced by trumpets and timpani.

The other Sinfonia, in F, proves to be virtually the First *Brandenburg*, but with the omission of both the third movement and the polacca. A few very minor adjustments are made in the scoring; these do not extend, however, to the controversial horn parts! It is the Fourth *Brandenburg* which undergoes the rather more radical transformation. This emerges as the Sixth Harpsichord Concerto, with the new soloist taking over the old violin part in addition to some small share of the recorder parts, and the whole given some extra degree of solidity by being transposed down a tone from G to F.

The real Bach (if this F minor concerto is real Bach) suffers from no such disfigurement; but the performance does somewhat lack the sparkle that helped along the Beethoven, and does also fail to communicate much of the poetry of the slow movement—a failure due primarily, perhaps, to the choice of a tempo distinctly on the fast side.

strings always either muted or pizzicato. As a gramophonic revelation the new issue has been beaten to the post by D.G.G.'s issue a few months ago of the beautiful performance of the work by Nicanor Zabaleta (it backs the Debussy Dances for harp and strings, and was reviewed by R.F. in our issue of November 1958). Maria Korchinska here plays the solo strongly and forthrightly, seeming perhaps in some places rather more determined than the grace of the music might be thought to justify. But at the cadenza point in the slow movement she is notably more in style than Zabaleta.

Indeed throughout this record the performances are remarkably good, with strong playing from soloists and orchestra alike (in the D major Sinfonia, though, Eli Goren does succeed in making the violin solo part sound as difficult as it undoubtedly is). The use of only a few strings allows a good balance throughout, and it allows, too, some good continuo playing to tell. Nor is good balance the only virtue of the recording, which is clear, forward, and well-toned. M.M.

## BACH. Piano Concerto No. 5 in F minor, BWV1056.

**BEETHOVEN.** *Piano Concerto No. 1 in C major, Op. 15.* Glenn Gould (piano), **Columbia Symphony Orchestra** conducted by **Vladimir Golschmann**. Philips Mono ABL3248 (12 in., 30s. plus 9s. 9d. P.T.).

Gould plays the Beethoven instrumentally with some very considerable address; and sings it, mercifully, only very occasionally indeed, interfering negligibly with whatever other degree of pleasure may be on offer. The instrumental address is devoted principally to creating sparkle rather than depth of emotion or any particularly dramatic effect, and in its outer movements the concerto responds well to this approach. But each of these movements, too, seems to me to be robbed of any advantage that might otherwise accrue from the performance by a monstrous cadenza sounding very much more like Bach arr. Dohnányi than anything Beethoven might have been expected to contribute (or in the case of four surviving cadenzas to this concerto did contribute).

The real Bach (if this F minor concerto is real Bach) suffers from no such disfigurement; but the performance does somewhat lack the sparkle that helped along the Beethoven, and does also fail to communicate much of the poetry of the slow movement—a failure due primarily, perhaps, to the choice of a tempo distinctly on the fast side.

Throughout both concertos the orchestral playing is adequate. The recording, however, is scarcely more than moderate, lacking richness and depth of tone for soloist and orchestra alike; and each movement ends with one of the fiercest of clunks.

M.M.

**BEETHOVEN. Symphony No. 3 in E flat major, Op. 55, "Eroica". Vienna Philharmonic Orchestra conducted by Erich Kleiber.** Decca Ace of Clubs Mono ACL35 (12 in., 15s. 11½d. plus 5s. 5½d. P.T.).

**BEETHOVEN. Symphony No. 3 in E flat major, Op. 55, "Eroica". Paris Conservatoire Orchestra conducted by Carl Schuricht.** H.M.V. Mono ALP1685 (12 in., 30s. plus 9s. 9d. P.T.).

N.B.C. S.O., Toscanini (7/54) (7/58) (R) RB16102  
Philh., Karajan (7/58) 33CX1046  
V.P.O., Furtwangler (9/58) ALP1060  
Berlin P.O., Kempen (12/54) ABL3013  
New York Stadium S.O., Bernstein (1/55) AXTL1065  
Philharmonia, Kleiber (7/58) 33CX1346  
Concertgebouw, Kleiber (4/51) (11/56) (R) LXT5215  
Chicago S.O., Reiner (7/57) RB16001  
New York S.A., Markevitch (9/57) DGM18560  
Cleveland, Szell (2/58) CPL1001  
R.P.O., Beecham (1/54) (12/58) (R) SBL5233  
Berlin P.O., Boehm (1/59) DGM18179

As Kleiber's performance of the *Eroica* is the first of Decca's Ace of Clubs series to be reviewed in these pages and since a number of readers have wondered about this, perhaps I may say that it has simply been because Decca themselves have not wanted them reviewed—we have been ready to do so. This is a pity for most of those I have heard have had admirable qualities.

This present one is presumably an exception to the rule because there is something special about it. Kleiber's performance with the Vienna Philharmonic Orchestra (the one that has long been familiar is with the Concertgebouw) was announced in 1956 but has never till now appeared. For all its later date the recording does seem to have rather less presence than the 1956 retransfer of Kleiber's 1951 issue, though there is not much difference. That may have had something to do with it. Or was it that because Kleiber observes the first movement repeat (which he did not in 1951), there has to be a turn-over during the slow movement?

However that may be, this is a performance of the utmost distinction from a great Beethoven conductor in charge of a great orchestra and its quality was the more emphasised when I had to play the other new issue of the symphony just after it, for Schuricht and the Paris orchestra give a performance over which I can raise no enthusiasm. Both conductors, for example, take the first movement at a swift speed but the Vienna playing is so smooth and comfortable (in the best sense of that word) compared with the Paris performance. This is even more noticeable in the scherzo, where the Paris players seem to be trying to be light and delicate, but with somewhat rough results, while the Vienna orchestra just is light—and to perfection.

But where this Kleiber record is so vastly preferable is in its soft passages,

which are really soft. The Schuricht gets very tiring on the ear because of its narrow range of sound: when anything less than *forte* is heard it is usually simply because less instruments are playing, not because anyone is really playing softly. How much this is due to conductor, players or recording people, I wouldn't like to say precisely, but it ruins all chance of this being a great performance. Nor is it H.M.V.'s best quality of sound anyway.

I need not go further into detailed comparison. I still think Klemperer's performance the greatest of all (and the most unarguably great of all his Beethoven): but of these two, the Ace of Clubs disc is so obviously the one to choose (and I say that without any consideration of the fact that it costs only 21s. 5d.). T.H.

**BEETHOVEN. Symphonies. No. 4 in B flat major, Op. 60; No. 8 in F major, Op. 93. Minneapolis Symphony Orchestra conducted by Antal Dorati.** Mercury Mono MMA11016 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

These are estimable performances of both symphonies, two which suit Dorati very well, for he is at his best in fleet, athletic music. The playing is as accomplished as we regularly hear from his Minneapolis orchestra and the recorded sound, though it could be richer, is in general perfectly acceptable, and it has the rare virtue of keeping the woodwinds in perspective throughout both symphonies. (Can it be that years of complaint about over-forward wind from everyone who writes about records are having some effect at last?)

I add a few points of detail. The first movement of the Fourth Symphony is played without repeat, which I think a pity, though one can understand that it may be due to the difficulty of getting the whole of this symphony on to one side. In the slow movement the first of those *pp* solo timpani rolls (bars 283 and 4) is too soft to be adequately audible and, even more of a loss, the thematic timpani figure three bars from the end is not defined enough: I know it is marked *pp*, but it must nevertheless make its point, not only to those who know the music, but to anyone who has never heard the work in his life before.

I think Dorati takes the next movement too quickly, if only because by contrast the trio becomes *molto meno mosso* instead of Beethoven's mere *un poco*. Besides, at a steadier speed the gain in rhythm is immense. On the other hand, Dorati's controlled speed for the finale is exactly right—as someone remarked, this movement is not a study in semiquavers. Here the repeat is observed—and that is right, too.

The Eighth Symphony has a soundly played first movement (with repeat), a fastish but nicely light *allegretto*, a good minuet and a fleet finale, all very well done.

There is another coupling of these same symphonies by Perlea with the Vienna Pro Musica (Vox PL8740), but I feel sure that Dorati gives more consistently good interpretations and that this latest record is to be preferred.

T.H.

**BEETHOVEN. Symphony No. 4 in B flat major, Op. 60. Hague Philharmonic Orchestra conducted by Willem van Otterloo.** Fontana Mono EFR2018 (10 in., 15s. plus 4s. 10½d. P.T.).

V.P.O., Furtwangler	(6/58) ALP1050
Belgian Radio S.O., Andre	(3/54) LGX66010
Concertgebouw, Krips	(3/54) LXT2874
N.B.C. S.O., Toscanini	(7/54) (7/58) (R) RB16103
Philh., Karajan	(9/55) 33CX1278
L.P.S.O., Scherchen	(4/56) WLP20003
V.P.M., Perlea	(9/56) PL8740
Berlin P.O., E. Jochum	(4/57) DGM18206
Minneapolis S.O., Dorati	(5/59) MMA11016

Here is yet another extremely capable performance of this symphony, perfectly comparable with that by Dorati reviewed above, and if you don't want it coupled with the Eighth, here it is on its own. Indeed, I think Otterloo's performance of the minuet movement better than Dorati's in that his rhythm is stronger: but this is balanced by the finale, where Otterloo sounds rather staid. (It was Toscanini who really used to put the fizz into this, a gusto of attack that had nothing to do with his much faster speed).

A notable feature of this present version is the beautifully soft and warm *cantabile* of the violins in the slow movement—but, for that matter, the playing is good throughout its length. So is the recording, with the detail that Otterloo has taken the trouble to get clear equally well presented.

For those who bother about repeats (and I am one of them), Otterloo does the same as Dorati: that is, no repeat in the first movement (a pity) but observing that in the finale (good).

Neither performance is quite in the "great" class, as one might rightly say of Toscanini's performance for instance, but I would think either a perfectly sound buy, with my choice just slightly in favour of Dorati for his more captivating finale—but then, I might already have the Eighth and so prefer the 10-inch Otterloo.

T.H.

**★BEETHOVEN. Symphony No. 9 in D minor, Op. 125 "Choral". Irmgard Seefried (soprano), Maureen Forrester (contralto), Ernst Häflinger (tenor), Dietrich Fischer-Dieskau (baritone), Choir of St. Hedwig's Cathedral. Overtures. Egmont, Op. 84: Leonora No. 3, Op. 72a. All with Berlin Philharmonic Orchestra conducted by Ferenc Fricsay.** D.G.G. Stereophonic SLPM138002-3 (two 12 in., 60s. plus 19s. 6d. P.T.). Available only in presentation box complete with booklet, price 8s. 6d.

Perhaps it's easy to expect too much of one's first stereo 9th Symphony: one sets out on it with the anticipation of the choral finale coming at long last as a revelation of realistic sound. Here, however, it does nothing of the kind and it is, indeed, markedly less good in sound than some mono versions I know (when played over the two speakers).

But to begin at the beginning. The first movement is an undoubted success, Fricsay giving an extremely well-judged



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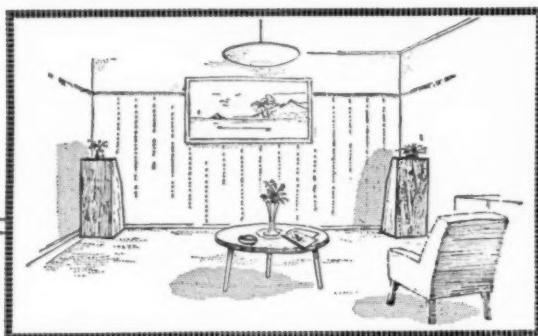
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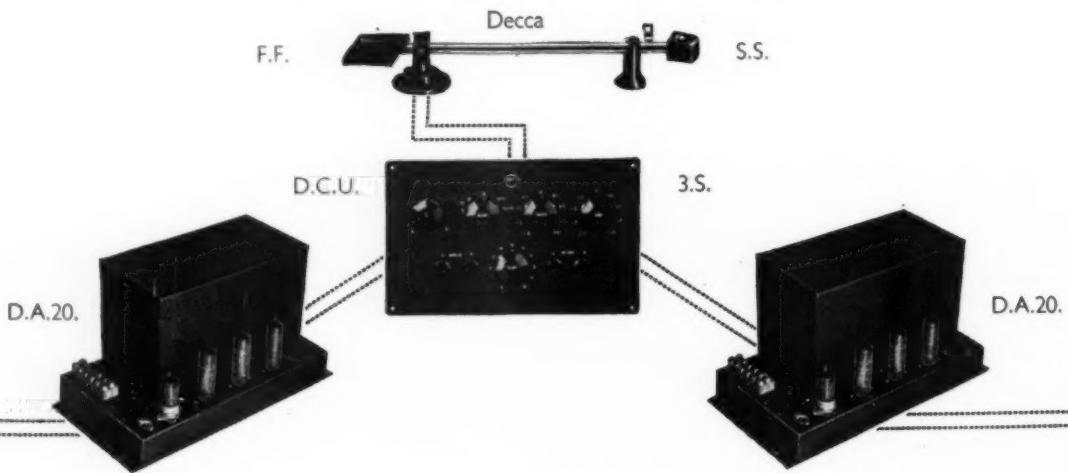
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performance in a recording that helps him to present detail with great clarity. The *p* at the start and elsewhere is notable and my only criticism of the recording is that the strings are a bit lost at the biggest climax. The Scherzo is taken at a real *molto vivace* and the delicacy and rhythm of the Berlin Philharmonic's string and woodwind playing are beyond praise. The second part of the Scherzo is, as often, not repeated.

After the *p* of the symphony's start, the strings of the slow movement are a disappointment, not really soft and certainly not *mezza voce*, as Beethoven marked them. Of course, I could have reduced my volume but having found the right setting for the earlier movements, I didn't see why I should, for the listener should not have to do this: and anyway, this would not have turned the playing itself into a *mezza voce* kind of sound. This makes the start of the movement sound prosaic. Later, Fricsay tends to romanticise the lines and, undeniably beautiful though the playing is, I find that this approach robs the music of much of its power to move me deeply. The second theme, for example, is the more consoling when it flows along quite simply, yet with the utmost care over line and phrase, and the same is true of a good deal of this movement: it is of a beauty above and beyond our earthly, romantic emotions.

But the real disappointment is the sound of the finale, the more so since the performance itself seems to have been most stirring. The soloists are as good a set as you will find, with Fischer-Dieskau really superb in his opening recitative and in the great melody that follows. I have never heard this better done. Irmgard Seefried is also fine and the most one could find to criticise is some hardness on her final top B. Contralto and tenor do well (though Häfsliger tends to hurry the rhythm in his 6/8 march) and all four are able to sing this music without making the listener sit on the edge of his chair with anxiety.

The chorus sings with energy (and even a bit too much enthusiasm at the word *Millionen*, where a voice or two come in a fraction early) but the recording has to be mentioned here, for it is presumably due to that that the words have none of the compelling conviction we had from the Vienna choir on the Horenstein/Vox record, nor has the chorus sound the thrilling brilliance of the Philharmonia Choir on the Klemperer/Columbia disc. (Both of these are at present only available as mono records). And the sound of the orchestra deteriorates till, at the very end of the record, no real quality is left in chorus and orchestra at all.

Finally, you will note that you may only buy these records if you put down extra money for a "presentation box" and booklet. Whether it is good policy to force a prospective customer to buy extras like this is D.G.G.'s business, not mine. But it is my business to tell the reader whether these extras are worth the money and I frankly don't think they are. True, the container is in elegant red and gold. The glossy pamphlet is the size of a 12-inch

record sleeve and looks like those things attendants force at you in some theatres ("Souvenir of the show, Sir?"). The whole of the large cover is devoted to a photograph of Fricsay—one might think Beethoven should have had pride of place, especially as inside there is yet another full-size picture of Fricsay (as well, to be fair, as one of Beethoven and pages of the manuscript and first edition). But the text consists only of reprints of bits by Rolland, Schindler and Wagner, with two short essays by Klaus Wagner. These are lavishly set out in three languages, which means that of the pamphlet's 15 pages of text, there are really only five to read. *And the words of the choral finale are not given anywhere.*

T.H.

#### BEETHOVEN. Symphonies, Nos. 1-9.

No. 1 in C major, Op. 21 (ABL3239) :  
 No. 2 in D major, Op. 36 (ABL3240) :  
 No. 3 in E flat major, "Eroica", Op. 55 (ABL3241) : No. 4 in B flat major, Op. 60 (ABL3240) : No. 5 in C minor, Op. 67 (ABL3239) : No. 6 in F major, Op. 68, "Pastoral" (ABL3242) : No. 7 in A major, Op. 92 (ABL3243) : No. 8 in F major, Op. 93 (ABL3243) : No. 9 in D major, Op. 125, "Choral" (ABL3244). **New York Philharmonic Orchestra** conducted by Bruno Walter excerpt † **Philadelphia Orchestra**. With Frances Yeend (soprano), Martha Lipton (mezzo-soprano), David Lloyd (tenor), Mack Harrell (baritone), **Westminster Choir** (Chorus-Master : John Finley Williamson) in Symphony No. 9. Philips Mono ABL3239-44 (six 12 in., 180s. plus 60s. 6d. P.T.). Symphonies Nos. 3, 5 and 7 previously available in this country as Columbia 33CX1117 (1/54), 33CX1077 (11/53) and 33CX1120 (1/54) respectively.

This month, as you may have noticed, there is a considerable release of Beethoven symphonies and when, after I seemed to have listened to an inordinate number of them, this batch arrived, I confess I blenched at the prospect of having to start with No. 1 and go through the whole lot. It turned out to be a deeply rewarding experience. The reason, of course, was that, whatever my reactions to each performance, I was being taken right through the series by a great artist, Bruno Walter. The records may be bought separately, but I can imagine no more ideal situation than to own this complete set and to balance it by acquiring those of another great, but very different, conductor—Klemperer. Such a possessor would be a very happy Beethovenian.

Before I add some notes on these performances, let me point out that this series is very inexpensively produced, even the 9th taking only one disc. Yet the quality of the recording is remarkably good and the greatest care has been taken over clarity and balance. No one need have any fears about the quality of these records—or about the playing either, for this is of a very high standard. Walter's patient thoroughness in preparation is well known (witness the record of his rehearsal of Mozart's *Linz*

symphony) : he goes on until he gets the finest playing, allied to his own conception of how every phrase of the music should be played. This is evident all through these performances, but most of all in the singing of the solo quartet in the 9th—perhaps because it is too often thought enough to engage four famous voices and to give them a perfunctory run-through. Walter has adequate but not particularly impressive voices, yet the result is far better than on a number of other records.

For those who want to buy single discs I now add the couplings : reference to my notes below will make it easy to gather whether a record appeals to you. They are : 1 and 5; 2 and 4; 7 and 8. Each of the rest takes one complete disc.

Walter's performance of the 1st symphony is the only one I felt unhappy about. He plays it with a wide range of speeds, as he does Mozart. With late Mozart I can accept this when it is effected persuasively as Walter does it. But early Beethoven is not late Mozart and in this symphony's first movement I remain disturbed by the wayward interpretation. Beethoven's wonderful sense of momentum is too often lost—worst of all, in the bars just before the development section begins. The slow movement is perfectly lovely in its gracious and lilting playing, though even here there are some touches that can only be called mannered. Over the minuet and finale I was completely happy—wonderfully deft performances.

By contrast, Walter plays the 2nd symphony absolutely "straight" and from the opening introduction to the last bar of the finale, this is a great performance, all enormously full of life and brimming over with gusto. The second movement is taken on the slowish side, but it is so beautifully shaped and the sound is so glorious that I found myself listening with the utmost pleasure. (This will suit those who don't enjoy Toscanini's speeds for some of these slow movements.) The playing of the finale perfectly matches Beethoven's rough humour in this movement.

The whole of the *Eroica* is played with the utmost ardour, with beauty and distinction in every phrase. The speed for the first movement seems to me perfectly chosen, neither rushed nor slow: the slow movement, to mention only a small point, is the only version this month in which I could really hear the double-basses' groups of notes in the first bars: the scherzo, well played, lacks the repeat of its second part, which I think a pity: the playing of the *andante* section of the finale, so tenderly phrased, is the more moving in contrast to the jubilation that surrounds it.

The 4th begins with an introduction that Walter rightly does not try to make too profound. The recording again scores over others this month when it comes to those *p* rolls on the timpani. I wish we could have had the first movement repeat, but probably getting the whole symphony on to one side precludes this. The violins in the second movement again sound so particularly beautiful and the whole thing is so much more expressively felt than in, say, Otterloo's performance this month. The omission of

the finale repeat is a certain loss—but no complaints about the playing, unless it be that the bassoon in his famous solo sounds a bit scared and hurried.

The 5th gets a remarkable performance, the whole thing being conceived on a tremendous scale. (But no 1st movement repeat: this should be made obligatory, for the movement is otherwise too short in proportion to the scale of the rest of the symphony.) When the slow movement started I began to dislike the interpretation—a very slow speed, overdone phrasing of the opening tune, lingering all over the place. But I gradually began to change my mind as I followed Walter's conception and as he took me on through the rest of the work I became more and more carried away by the scale of his imagination. It is an entirely unified reading of this symphony and an overwhelmingly powerful, if personal, one. I wouldn't always want to hear it: but it's an experience at least ten times as great as the run-of-the-mill performances we so often get. The brilliance of the sound of the finale waned a bit (sad for this, of all finales), but this was one of the rare places where I noticed anything much to criticise of the sort and as the whole symphony is on one side, it is forgivable. Do try to hear this remarkable example of a great artist interpreting—but be sure you go right the way through with him.

The 6th is perfection. A fresh, lyrical first movement, a brook which flows with gloriously beautiful sound (and what

shaping of phrases and warmth of feeling), a properly bucolic dance, a vivid storm and a consoling final movement.

The 7th begins with giant strides in its introduction and there follows a movement both expansive and powerful. Philips, coupling this symphony with the 8th, have put the finale on to the start of side 2, with the excellent result that the necessary brilliance is ensured. The wild finale is played here at a furious speed; perhaps it does lose some steadiness of rhythm occasionally, but it is enormously exciting.

The 8th comes off well, considering it is put on to only part of a side. This no doubt accounts for the omission of the first movement repeat (another that ought always to be observed). Not quite so outstanding a performance, I thought, in spite of some fine things to it. The second movement felt a little dull and the finale is taken at a very "safe" speed. Give me Scherchen's dash for this! (The third movement showed the only spot in these records where the surface was less than excellent, my test pressing having a considerable amount of fizz here.)

And finally, the 9th, which I think many will consider the best of all single disc 9ths. Certainly only the famous Vox remains a rival, and that mainly for its better definition of the chorus words and the consequent grip the conviction of the singing has on the listener. The present quartet all have agreeable and capable voices (with the tenor, David Lloyd, outstanding) and that's enough when they have been coached as

carefully as is evident here: we do not get four solo voices so much as a unified quartet, working together under the guidance of a master of long experience and understanding. The chorus is recorded with a full sound and sings with zest, though, as I have said, Schiller's words, which meant so much to Beethoven, don't come over with that gripping conviction Vox managed to produce.

Walter omits repeats, not only of the often-omitted second part of the scherzo, but also that of the first. (You will think I have an obsession about repeats, but some do matter greatly.) However, we must not grumble here: it is a one-disc recording and the scherzo lacks nothing in length anyway. I have heard the timpani notes better defined: and in the slow movement the timpani high F sometimes catches the microphone too heavily. There is a break in the slow movement, inevitable on a single disc. The sound quality is well kept right to the end. It is a performance with no tricks or mannerisms, a deeply rewarding one from beginning to end.

Some readers will remember Bruno Walter's pre-war complete recording of these symphonies on 78's. I am told he is now engaged in making a third—but the present one is so good I cannot imagine why, unless it is to give us the whole set in stereo. I have only to add that these records are in a greater class altogether than those of any other Beethoven symphony I have heard this month. Kleiber's *Eroica* is also great, of course, but is not comparably recorded.

T.H.

**BEETHOVEN.** (a) *Symphony No. 9 in D minor, Op. 125*: Last movement only.† (b) *Fantasy for Piano, Chorus and Orchestra, Op. 80*. Teresa Stich-Randall (soprano, a, b), Hildegard Rössl-Majdan (mezzo-soprano, a, b), Anton Dermota (tenor, a, b), Paul Schöffler (bass baritone, a, b), Judith Hellwig (soprano, b), Erich Majkut (tenor, b), Hans Richter-Haaser (piano, b), Vienna State Opera Chorus, Vienna Symphony Orchestra conducted by Karl Böhm. Fontana Mono EFR2003 (10 in., 15s. plus 4s. 10½d. P.T.). Item marked † has previously appeared on CFL1011 (4/58).

This extraordinary coupling defeated me. Who, I thought, of those who would be interested in such a rare work as the *Choral Fantasy* would also want a single movement of a Beethoven symphony? It is the odder in that we are not given the 9th's choral finale really complete. One would not expect to have the opening string recitatives and references to earlier movements, but I should have thought we might have started at what is really the beginning, the first appearance of the great main tune in the 'cellos and basses. In fact, the record starts with the burst of cacophony that precedes the first solo voice entry—and, by the way, a very ragged burst the opening chord proves to be. My conclusion is that this record is designed for students making a comparative study of Beethoven trying out something which he much later



Bruno Walter

(Philips Photo)



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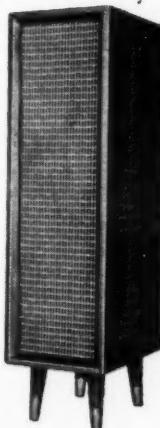
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made magnificent in the symphony's finale. I can't imagine who else will want it.

However, if I am wrong and this is what you want, you will have a quite acceptable performance of (most of) the symphony's finale. Indeed, you will have an outstanding quartet of soloists, despite Schoeffler's not entirely happy start. Dermota is especially good and Stich-Randall quite wonderful. The chorus is good, though rather variably recorded. As to the conductor, Böhm, his handling of this movement is certainly the best part of his complete recording of the symphony, from which this is taken.

The *Choral Fantasia* is very well done indeed and Richter-Haaser is just the pianist for it, a real Beethoven player who is as brilliant here and there as he is musically in accompaniment elsewhere. The symphony soloists (plus the two others named above) are adequate: chorus and orchestra are good. General balance and sound, most acceptable.

It is perhaps worth adding that if you are interested in the *Fantasia* (and it is a fascinatingly interesting work), but do not want the odd bit of the symphony, you can get it as fill-up to a complete 9th (DGM-18361-2, though it's not my favourite performance), with some Beethoven overtures (DGM18234) or with the 4th Piano Concerto (Wührer, on Vox PL10640).

T.H.

**BEETHOVEN. Overtures.** Leonora No. 3, Op. 72a: Fidelio, Op. 72b: Egmont, Op. 84: Coriolan, Op. 62. **Hague Philharmonic Orchestra** conducted by **Willem van Otterloo**. Philips GBR6529 (10 in., 20s. plus 6s. 6d. P.T.).

There is little to say about this record beyond the fact that it presents us with a group of thoroughly sound performances in an economical format. The Hague Philharmonic is not quite capable of giving us the subtlety or the brilliance and weight of tone that we might get from, say, the Philharmonia or the Concertgebouw; what they do give us, under van Otterloo's capable direction, is a vigorous and unvarnished account of this heart-felt music.

J.N.

**BEETHOVEN. The Ruins of Athens — Incidental Music, Op. 113:** Overture; Turkish March.

**WOLF. Italian Serenade.** **Philharmonia Orchestra** conducted by **Sir Adrian Boult**. H.M.V. Mono 7ER5129 (7 in., 11s. plus 3s. 7d. P.T.).

A more extensive selection of Beethoven's *Ruins of Athens* music, by no means the dullest of his output, is available in a Beecham version, backing the Beethoven Second Symphony on H.M.V. ALP1596. Those without that record could scarcely hope for a better version of the two best-known excerpts than this new 45. It is exceptionally well recorded, and Boult and the Philharmonia do give every point both to the comparatively strong writing of the overture and the delicate writing of the *Turkish March*, not in the least calculated to put us in fear and trembling of the Turkish

Janissaries whose procession it is intended to represent. (As the music is in what for want of a better term might be called "Highland Patrol" form it would react very well to a stereo presentation with a contrived direction to the procession; but the dead weight of Beethoven's name as the composer will almost certainly prevent our being allowed to enjoy this for a long time!)

The Wolf *Italian Serenade* is also very well recorded, and extremely neatly played in the composer's alternative version for small orchestra. The LP catalogues have previously made available a few records of the string quartet version; but not until now any of this other one, almost equally delicate in texture, and with its extra colouring surely even more calculated to bring this engaging piece closer to the popularity it should have won long ago.

With such agreeable music, just off the beaten track, so splendidly performed and recorded, this must be among the happiest of 45s.

M.M.

**BEETHOVEN. Piano Concerto No. 3 in C minor, Op. 37. Rondo in B flat major.** Julius Katchen (piano), London Symphony Orchestra conducted by Pierino Gamba. Decca Mono LXT5500: ★Stereo SXL2106 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

**Mono:**  
Backhaus, V.P.O., Boehm (2/51) (R)LXT5353  
Gilels, Conservatoire, Cluytens (11/54) 33CX1188  
Fischer, Philh., Fischer (2/55) BLP1063  
Kempff, Berlin P.O., Kempfen (12/55) DGM18130  
Wuehrer, Stuttgart P.M., Davison (5/57) PL9570  
Rubinstein, New York S.A., Krips (12/57) RB16043  
Yankoff, Hamburg R.O., Schmidt-Isserstedt (5/58) PMD1051  
Serkin, Philadelphia, Ormandy (5/58) ARB4062  
Solomon, Philh., Menges (7/58) ALP1546  
Arrau, Philadelphia, Ormandy (12/58) (11/58) (R)SBR6252  
Arrau, Philh., Galliera (2/59) 33CX1616  
**Stereo:**  
Rubinstein, New York S.A., Krips (1/59) SB2008  
Solomon, Philh., Menges (3/59) BSD751

Katchen gives a most eloquent performance of this concerto, particularly in the first movement. His virtuosity is, as always, a delight, but what so much impressed me was his moulding of phrases, his pointed attack and, everywhere in the concerto but especially in the slow movement, the poetry of the playing. Some may find the finale over-serious: it is a forceful performance rather than one of sheer high spirits and gusto. But the glitter and brilliance of playing are always present and in general I found myself able to accept and enjoy this way of playing it. (The first movement cadenza, by the way, is Beethoven's.)

This is altogether a most distinguished performance and it takes its place with Solomon's characteristically clear and clean, and completely understanding, recording, with Serkin's, one of my own favourites, if only because he keeps the first movement going more than most pianists do, and Arrau's, if you like Arrau in this concerto.

Gamba, accompanying Katchen, starts off rather dully—I feared yet another dreary orchestral contribution to records of the concerto—but once Katchen gets going he seems to wake Gamba up and the playing

then acquires far more character and becomes, then, in fact, very good.

The fill-up is the pleasant Rondo for piano and orchestra which Beethoven never finished but which is thought to have been completed by Czerny. Some readers may know it from Wührer's recording, with the First Piano Concerto, for Vox, but it remains a rarity and is an attractively enterprising choice.

The balance and sound of both mono and stereo versions are good, but there is no doubt that this stereo is distinctly more vivid and spacious—I tried both records on one or two friends (without saying which was which) and they were in no doubt, even after only a few bars. It is really first rate.

T.H.

★**BEETHOVEN. Piano Concerto No. 4 in G major, Op. 58.** Artur Rubinstein (piano), New York Symphony of the Air conducted by Josef Krips. R.C.A. Stereophonic SB2017 (12 in., 28s. 9d. plus 9s. 4½d. P.T.) Mono: RB16044 (12/57). Backhaus, V.P.O., Schmidt-Isserstedt (10/58) SXL2010

Gilels, Philh., Ludwig (3/59) S102752

When I re-read my review of Rubinstein's Beethoven concertos on their first appearance I confess I am surprised now to find how much I was able to be enthusiastic about. It is true that the interpretations are all of great interest, for Rubinstein never necessarily takes the stock view of any movement: and, of course, there is plenty of fascinating piano playing to be heard. But now, when I come to them again, there is so much to fault.

The faulting, however, concerns conductor and recording more than soloist. In this present concerto, for instance, Rubinstein shows at once in his playing of the opening bars that his is to be no conventionally German-romantic kind of interpretation. Yet Krips never seems to realise that he isn't accompanying, say, Kempff. He is consistently sluggish. Orchestral interludes do not match the pianist's conception in spirit. Ensemble is very often less than perfect and sometimes Rubinstein seems almost to have to linger over the end of a phrase so that he gets to the next down-beat with Krips. Though Krips' contribution to the slow movement and finale is efficient, I think his handling of the first movement plain deplorable.

As to the sound, I have not gone back to the mono issue to see what I now think of that, but the stereo piano tone, while not shallow as it was in the Third Concerto, is on the whole hard and ungrateful. The piano is centrally placed, but is too forward in relation to the orchestra, with a consequent loss of orchestral detail when Rubinstein is playing all out. The whole is rather light in the bass.

In spite of the interest of a performance in which the first movement gets a fresh, unconventional reading, I cannot possibly recommend this over the other two stereo records already available. And of these, both good in their different ways, Gilels' beautiful performance, taking only a 10-inch disc, seems a clear recommendation.

T.H.

**BORODIN.** Prince Igor: Polovtsian Dances.†

**MOUSSORGSKY.** Night on the Bare Mountain. Singverein der Gesellschaft der Musikfreunde, Vienna Symphony Orchestra conducted by Willem van Otterloo. Fontana Mono EFR2012 (10 in., 15s. plus 4s 10½d. P.T.). Item marked † has previously appeared on CFE15025 (3/59).

In spite of M.M.'s lukewarm approval of the *Polovtsian Dances*, issued as an EP in March, this recording now reappears backed with Moussorgsky's *Night on the Bare Mountain*. Somehow neither Van Otterloo nor the good Viennese give the impression that they are whole-hearted believers in the orgies of Tchernobog. The tone-poem starts quite well, but sags in the middle, largely because Rimsky's spurious crescendo and decrescendo marks are too lightly treated. Admittedly, the score was well and truly cleaned up, overloaded with symmetry, and civilised in a faintly demoniacal way when it eventually was performed in 1886 under its arranger's baton. But at least it sounds convincing as a re-hash if the markings of the Rimsky version are given half a chance. It's a pity someone can't give us the original version for a change. Anyway, here is a re-do of a re-hash of something Moussorgsky himself warmed up at least three times during his fascinating but highly irregular life. The sound is reasonably good, and the recording acoustic resonant without clouding too much detail. D.S.

**BRAHMS.** Piano Concerto No. 2 in B flat major, Op. 83. Emil Gilels (piano), Chicago Symphony Orchestra conducted by Fritz Reiner. R.C.A. Mono RB16142: ★ Stereo SB2032 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

*Mono:*  
Backhaus, V.P.O., Schuricht (10/52) (R)LXT5365  
Aenschbacher, Berlin P.O., Kempen (4/56) DGM18024  
Uninsky, Hague P.O., Otterloo (9/57) SBL5208  
Serkin, Philadelphia, Ormandy (12/57) ARI3170  
Curton, V.P.O., Knaapen-Büsch (7/58) LXT5434  
Ashkenazy, Berlin State Opera Orch., Ludwig (4/58) 33CX1637

This is a wonderfully satisfying performance and I cannot remember ever hearing a better. I should like to leave it at that—how can I commend it more?—for verbal description of fine music always strikes me as tedious. Yet R.C.A. will surely (and rightly) think their production deserves more than a couple of sentences and I have been wondering how I can make this notice look impressive. My own talent for descriptive prose is limited, I reflected—when suddenly I saw the way out of my difficulty. R.C.A.'s sleeve note! Its writer, Mr. Louis Biancolli, will hardly blame me if I don't put his bits in quotes, for our styles, I think (and hope) are very different. So here goes.

This stocky, red-headed little man of thirty-nine, grave-visaged and unassuming, gives a fabulous performance of the concerto. (We'll get that over-worked adjective in right away, for Mr. Biancolli has given me plenty in reserve). From the first electrifying entry after the dreamy

start one recognises a dazzling wizard of the keys who builds topless towers of tone and yet suggests limitless stores of power in reserve. But there is more to it than that. Beyond the manual magic the poet in Mr. Gilels finds a home in that other world where feeling and expressive depths reign. It is surprising to realise that this artist can also tiptoe daintily through Scarlatti and Mozart. This short, compact, bushy-haired Russian is a dynamo and it is this fleet-fingered ambassador of Soviet culture who gives so masterly a performance.

That's enough of that. And if it sounds disrespectful to Gilels' magnificent playing, Reiner's excellent accompaniment and R.C.A.'s sound, it's at least exactly what the sleeve note deserves. I have only to add that a slight swish was audible during the slow movement: but if your copy should happen to be the same, do not let that deter you.

This excellent recording is available in both mono and stereo versions, the former being used for the purpose of this review.

T.H.

**★BRAHMS.** Piano Concerto No. 2 in B flat major, Op. 83. Louis Kentner (piano), Philharmonic Orchestra conducted by Sir Adrian Boult. H.M.V. Stereophonic ASD268 (12 in., 30s. plus 9s. 9d. P.T.).

I am not supposed to be comparing this Kentner performance (stereophonic) with that by Gilels (monophonic) reviewed above, though the stereo version of the Gilels is in fact due to appear at any minute. But inevitably one sets side by side the performances themselves, heard over a couple of days, and what most strikes me is that while both pianists have the technique to cope with this most demanding music, Gilels has a control over his playing that Kentner lacks. Too much of Kentner's playing is big in intention, but just not clear enough. A rush up the keyboard seems quite exciting, but when Gilels plays it you hear the notes and that makes it better still. Left hand detail is always clear with Gilels, not always from Kentner. Kentner sometimes over-pedals—one wonders, for example, why Brahms took the trouble to write over and over again a semiquaver rest in groups of semiquavers (and it is a bother, too) if he didn't intend them to be clear to the listener. In the finale there is too much rubato: this *allegretto grazioso* surely wants to flow along with a minimum of waywardness and a maximum of rhythm and charm, and although Kentner's playing here is often light and graceful, he doesn't keep it so for long enough at a time. Gilels, in fact, hits off the mood of what Tovey called "this great and childlike finale" to perfection. On the other hand, Kentner and Boult between them choose an admirable speed for the slow movement, something far more like Brahms' indications than the slower Gilels/Reiner tempo, and this is easily Kentner's best bit of playing and interpretation.

The sound of the record is good, with the soloist placed just where he should be and the balance is so much better than we often get on concerto records—the piano is not

too forward and the orchestra, even its strings, is always in the picture. More care could have been taken over two places. Kentner makes a smudge on an E flat in bar 90 of the first movement and this should have been remade: and bars 59 and 61 of the slow movement should also have been done again, for neither the first nor the second clarinet moves with the soloist. (Small points one wouldn't mention after a concert, but on a record they matter.) Boult's accompaniment is otherwise as good as one would expect from so devoted and experienced a Brahmsian.

Altogether, a dashing performance, well recorded, but not disciplined enough in its solo playing to put it among the greatest.

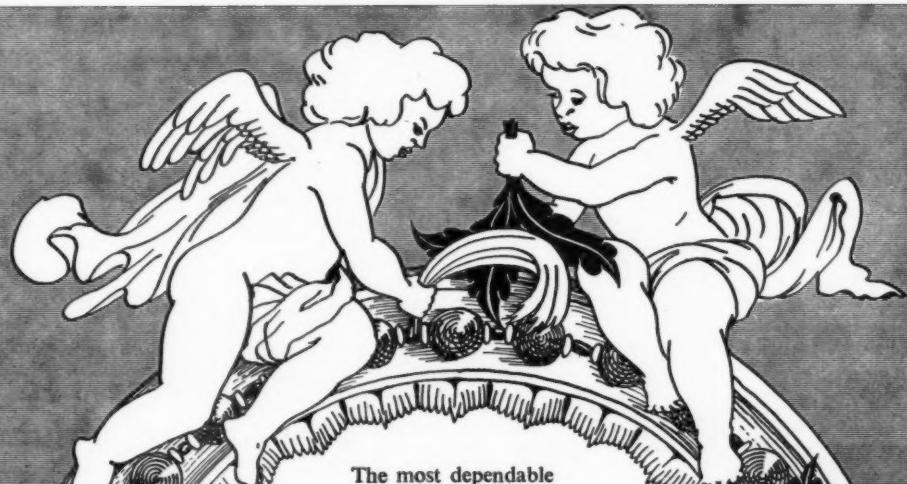
Since the Gilels stereo version is soon to appear, his performance would seem likely to be the choice, mono or stereo. T.H.

**★BRAHMS.** Symphony No. 3 in F major, Op. 90. Vienna Philharmonic Orchestra conducted by Rafael Kubelik. Decca Stereo SXL2104 (12 in., 28s. 9d. plus 9s. 4½d. P.T.). Mono: LXT5419 (5/58).  
*Stereo:* Chicago S.O., Reiner (12/58) SB2007

Comparison between these two stereo performances hasn't engaged my enthusiasm, for neither Reiner nor Kubelik gives my favourite interpretation of Brahms's third symphony. M.M. and I hear ear to ear about Kubelik's reading; it is sleepy, almost uncommitted, and flabby in pulse. The stereo sound is precise, almost surgical in balance, and full but somehow lacking in magic. That of the R.C.A. has less acute definition and more tape hiss, but more spaciousness and glitter about it. One feature that I do like about Kubelik's version is the real *pianissimo* that he draws from the Vienna Phil. W.S.M.

**★BRAHMS.** Violin Concerto in D major, Op. 77. Yehudi Menuhin (violin), Berlin Philharmonic Orchestra conducted by Rudolf Kempe. H.M.V. Stereophonic ASD264 (12 in., 30s. plus 9s. 9d. P.T.). Mono: (10/58) ALP1568.

The differences between this stereo recording and the mono version are unusually marked. The performance, needless to say, remains the same, with Menuhin at his superb best. I complained last October that he had been given much too forward a balance, and in this respect the stereo is a great improvement. I am not too sure how this has been done. In part it is a question of levels. On the mono disc the solo violin entry came in with a smack, sounding louder than all the violins in the preceding tutti. Here the perspective is realistic, the violin tone of a normal human volume. But the oboe solo against solo violin arpeggios sixteen bars later is no clearer, so it could be that some improvement has been achieved just by turning down the level whenever the soloist comes in. (Also the oboe solo at bar 128 of the finale is still drowned by the soloist.) One might expect that stereo microphones, being differently placed, might contribute to the



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improved balance, and perhaps they do. But doubts are raised in one's mind by the photograph on the back of the sleeve. Was this the actual session at which this concerto was recorded? It shows Kempe facing his orchestra in the usual way and Menuhin on a rostrum very nearly behind Kempe's back. One knows that photographers rearrange people in wildly unrealistic ways for their own high purposes, and the picture may have no significance. But if the soloist in the studio is placed in a position that would be nonsensical in the concert hall, whereabouts on the wall of my sitting-room is he going to finish up? In fact he does not seem to be anywhere in particular in this recording; he floats rather vaguely between the two speakers, whereas one is definitely conscious of the violins and 'cellos staying put. All this perhaps is of rather academic interest, and I certainly don't want to imply that this is not a good record. Indeed it is more enjoyable than the mono version. But it is more enjoyable not for the stereophony (which in this case increased my pleasure very little), but because the balance and levels seem so much more realistic. Incidentally the general level of the sound seems to be a little lower, and there is surely not quite so much top as on the mono. The performance, I repeat, is alpha plus.

R.F.

**BRUCKNER.** Symphony No. 7 in E major. Südwestfunk Orchestra, Baden-Baden, conducted by Hans Rosbaud. Vox PL10750 (12 in., 30s. plus 9s. 9d. P.T.).

Concertgebouw, Beinum (11/53) LXT28299-30  
Berlin P.O., E. Jochum (8/58) DGM18112-3

Anti-Brucknerites sometimes stigmatise his symphonies as the ones that cost twice as much on record as any others. Here is Vox busily refuting the charge; the seventh symphony, which up to now occupied three or four sides, is quite comfortably accommodated on two sides, so that it costs no more than any of the Brahms or Tchaikovsky symphonies. Nor is it grotesquely hurried performance; the pace of the outer movements seems eminently sensible, and the scherzo is even a little slow. The orchestral playing is well disciplined, and the acoustic isn't as hard as on some Voxes (I suppose they should be called Voces); it's a clean, full sound, though not as spacious nor as luxuriant as one might wish. The quality remains good to the end of each side. The feat of compression requires a change of side at letter P in the middle of the slow movement, which rather takes the gilt off the gingerbread, though it's not a prohibitive price for such a bargain.

I wrote at length about the music last August when I reviewed Jochum's version. Rosbaud gives a confident, affirmative performance that could well make converts to this marvellous music. Well and good if he does so; people who are already converted will probably find his reading basically undramatic, and rather lacking in poetry, in the second theme of the *Adagio* especially, but generally, though the grandeur and poetry are suggested at the end of the first movement and in the Trio of the *Scherzo*. And we may wish too that he had made

more of the crescendos from *pp* to *ff*; at bar 19 of the *Adagio* and later, two bars after N *piano* is no softer than *forte*. Contrasts like these are vital in Bruckner's music. Brucknerites, too (they may want to know that Rosbaud omits the famous and problematical cymbal crash) will almost certainly prefer a version that allows you to revel in the beauty of the sound; the closing pages of the outer movements, and all of the *Adagio*, need an opulent, golden sonority that Vox (and, I suspect, Mr. Rosbaud too) shun. The two rival versions both supply this warm sound—the Decca still sounds well, for all its age—and, for musical reasons elaborated last August, I would be happiest with that old set, though it isn't by any means perfect. However, there will be many people, out of sympathy with the world of romanticism, who will derive unexpected pleasure from Rosbaud's performance, and if they come to appreciate Bruckner no one will be more delighted than this reviewer.

W.S.M.

**DEBUSSY.** Jeux—Poème Dansé. Danse (Tarantelle Styrienne).

**DUKAS.** La Péri—Poème Dansé.

Suisse Romande Orchestra conducted by Ernest Ansermet. Decca Mono LXT5454: ★Stereo SXL2027 (12 in., 28s. 9d. plus 9s. 4½s. P.T.).

Debussy—*Jeux*: Mono: (7/54) LXT5003  
Suisse, Ansermet (3/55) LXT2927  
Dukas—*La Péri*: Mono: (7/54) LXT5003  
Paris Cons., Ansermet (3/55) LXT2927

Both *Jeux* and *La Péri* are classified by their composer as a *Poème dansé*, and both are in consequence highly programmatic music. In the one case it is a domestic story which unfolds: Debussy chooses to depict the gradual translation of a three-handed game of tennis into a three-cornered love affair. In the other case it is an epic which unfolds: Dukas chooses to depict the travels through Persia of Iskender as he first seeks the Flower of Immortality, then finds it in the hands of a sleeping Péri, and finally steals it from her—ultimately losing, however, his heart to her, his flower, his soul, and his life alike.

Both stories give their composers the opportunity of providing a sumptuous orchestral score; Debussy the more brilliant in sound, Dukas the more sustained in line. The Swiss orchestra give each score a splendid performance, with the strings especially outstanding—some of Dukas's writing is of exceptional difficulty, but you would not think so to hear the rich and fluent sounds produced here. An equally good performance is given to the fill-up of *Jeux*, the Debussy *Danse*; originally a piano piece called a *Tarantelle Styrienne*, and effectively scored for orchestra by Ravel.

This forms an agreeable bonus in an unexpected direction; for usually, as seems reasonable, a stereo pressing takes up at least as much room as a mono, and we are accustomed to losing fill-ups in the translation rather than gaining them. Yet Ansermet's original *Jeux* performance took a whole side, backed on LXT2927 with his own agreeable scoring of the set of Debussy's six *Epigraphes Antiques*. The stereo sound of the new version has lost nothing whatever

in comparative compression; it is among the richest, with a marvellous overall orchestral warmth and upper strings distinctly more tameable than is sometimes the case. In the case of *La Péri*, too, there is this splendid sound, and again, curiously, an unexpected bonus. Ansermet's original version with the Paris orchestra, backing Rachmaninov's sombre *Isle of the Dead* on LXT5003, started straight on the original opening of the Dukas; but this new version includes additionally, at the beginning, the brilliant brass fanfare the composer wrote some years later for a particular stage requirement. Away from this requirement it is reasonable to think it not wholly in context; a band allowing us to start if we wished at Dukas's original opening would have been welcome.

Both these original mono versions are very well recorded, but of course without quite the clarity of the new stereo disc. The clarity extends to the mono version of the new disc, LXT5454; this has a splendid sound to it which compares favourably with that of the older versions, good as these still sound.

M.M.

★**DEBUSSY.** Printemps—Symphonic suite. Danse (Tarantelle Styrienne).

★**TURINA.** Danzas Fantásticas. La Procesión del Rocío, Op. 9. Royal Philharmonic Orchestra conducted by Robert Irving. H.M.V. Stereo CSD1261 (12 in., 25s. 9d. plus 8s. 4½d. P.T.). Mono: CLP1133 (10/57).

D.S. reviewed this disc in some detail in its mono form eighteen months ago, and I need add little except to confirm that these are easily the best available performances of the Turina pieces, so sensitive in their shading that the essential vulgarity is concealed. The recording, too, was exceptionally good, and frankly this stereo version adds very little or nothing. Indeed, in certain places it is actually less satisfactory than the earlier issue: the trumpets are over-prominent in the *Danzas fantásticas* and the fortissimos rather shrill in the *Procesión*, and the delicious entry of the two flutes in *Ensueño* is too distant (though this was right in the mono recording). In the Debussy, too, the spreading-out of the *Danse* has also made the whole thing more woolly and less direct, and the soft string passages in *Printemps* sound a bit insubstantial. This is one case where there is no advantage to be gained by switching over to stereo. L.S.

**DVORAK.** Symphony No. 5 in E minor, Op. 95, "From the New World". Philadelphia Symphony Orchestra conducted by Leopold Stokowski. R.C.A. Camden CDN1008 (12 in., 19s. 9½d. plus 6s. 5d. P.T.).

A curious choice for a historical reissue, Stokowski made some memorable records in the thirties, but I never put the *New World* among the finest. Now, 25 years old, it sounds very antique though the sound still has the Philadelphia bloom on it. Stokowski's reading is very theatrical and

D

pulled about; the slow movement is distastefully sanctimonious, to my way of thinking. Still, there it is if you fancy it.

W.S.M.

**DVORAK.** Symphony No. 5 in E minor, Op. 95, "From the New World".

**SMETANA.** Ma Vlast: Vltava. Berlin Philharmonic Orchestra conducted by Herbert von Karajan. Columbia Mono 33CX1642 (12 in., 30s. plus 9s. 9d. P.T.).

A correspondent begs me to have second thoughts about the Ancerl/Fontana version of this symphony (which happens to have the same fill-up as the new record under review), because he has bought it and reckons it "a stinker". So I have had second thoughts, and remain very attracted to the performance. My correspondent says that "any interpretation which expunges, as does this one, the wistful and the melancholy from the slow movement of the symphony, must be suspect". His comment shows quite plainly that he favours the heavy romantic view of the *New World* which was foisted on it by high romantic German conductors who wanted to bring it into line with either Brahms or Wagner (whichever of these rivals they happened to favour). Constant Reader (if he exists) must know by now that I love both these composers well, but Dvořák is something different, and you might as well give up if you want every composer to conform to the manners of your own best beloved. The essence of the *New World* is a springing freshness and natural drama that don't belong in the world of Brahms—to which Dvořák, it must be admitted, was himself drawn—and the slow movement is instinct with this freshness just as much as the other movements. I suspect that the wistful melancholy fans are thinking of the C sharp minor section (bar 46) and the subsequent passage with plucked bass, which Dvořák marked to go at tempi much faster than most conductors fancy; this is Dvořák, and *Hiawatha*, and Bohemia—not *Parsifal*.

The spirit of the performance does not disturb my unknown friend as much as the sound quality of the Fontana record; but here again I'm not inclined to change my mind, for the reproduced sound is as good as most of the versions I played so endlessly last February (and the sonically preferable ones were of less stylish performances). I fancy that this school of thought would prefer Silvestri/H.M.V. which I find an aggravating performance. But they might also like this new version by Karajan and the Berlin Phil. Certainly it is clear and crisp in sound—the acoustic has a hollowness and indoor swimming pool atmosphere that occasionally obtrude, and the heavy brass, though impressively ample, hides important detail in wind and middle strings. It's a weighty sound, for my taste, that would suit German music but doesn't fit Dvořák's scoring.

Karajan, for that matter, takes a Teutonic view of the symphony, ready to

relax the tempo for second subjects where the character of the music calls for forward movement and fresh air. Compared with the readings of Toscanini or Ancerl, this is a superficially exciting but fundamentally humdrum reading, finely played but giving no idea why Dvořák is a personality in the story of music. Smetana's *Vltava* is given a direct, glamorous reading, again somewhat characterless when you place it beside that of Ancerl which I still find most engaging.

W.S.M.

**ENESCO.** Rumanian Rhapsodies, Op. 11. No. 1 in A major: No. 2 in D major. Czech Philharmonic Orchestra conducted by Constantin Silvestri. Supraphon Mono LPM310 (10 in., 22s. 3d. plus 7s. 3d. P.T.).

How pleasant it is to hear Silvestri again conducting music with which he seems to be entirely in sympathy. So often recently I have been appalled at his wilful exaggerations and tamperings that I was beginning to wonder whether the very favourable impression I carried away from the first concert I ever heard him conduct had been justified, or whether an exhibitionist streak in his make-up had drowned all the better qualities. But these two rhapsodies are beautifully handled, with what sounds like a completely idiomatic style; after all, Silvestri, like Enesco, is Rumanian, and presumably knows how the folk-tunes of his own country should sound. Of these two rhapsodies the first is the one we usually hear, and in fact the second doesn't appear in the current catalogues at all. It is not as immediately exciting a piece certainly, but with the folk-melodies (I don't know whether or not they are genuine ones) played as lyrically and sympathetically as this I am sure it will win friends. The recorded sound is very good.

J.N.

**FAURE.** (a) Fantaisie, Op. 111.

**DINDY.** (b) Symphonie sur un Chant Montagnard Français, Op. 25.

**SAINT-SAENS.** (c) Wedding Cake, Op. 76. Grant Johannesen (piano), London Symphony Orchestra conducted by (a) and (b) Sir Eugene Goossens and (c) Lawrence Collingwood. H.M.V. CLP1255 (12 in., 25s. 9d. plus 8s. 4½d. P.T.).

An interesting French anthology: D'Indy's Symphony has come into its own in the LP era, a justice that public concerts have failed to allow it; it doesn't stand up, I find, to very frequent hearing—the second movement sags, and ultimately you get fed up with the only song that the old mountaineer knows—but now and again its charms and its musical imagination can be most invigorating. Faure's fantasy, a late work that hardly ever turns up, is note-spinning of the first order; the half-lights and musical double-entendres are those of a master composer, but the actual ideas aren't very striking and the piano writing is *sempre arpeggiando* until you long for a plain chord—still it's a curiosity worth making available. The Valse-Caprice of Saint-Saëns used to be Yvonne

Arnaud's party piece, and as such became widely popular; it's as welcome here as ever, still extremely charming—surprising how much of it sounds like Chopin!

One could wish at times for a more subtle interpreter than Mr. Johannesen. He's nimble-fingered and spruce in attack, not always clean, but when the music calls for some special pleading, he hasn't a word to say for himself. Fortunately the outer movements of the Symphony, and the Wedding Cake Caprice, both suit him well; and the Symphony is extremely well played by the L.S.O., and balanced with exceptional clarity and liveliness—the harp and piano at the start of the finale almost give a stereo illusion.

W.S.M.

**FRANCK.** Symphonic Variations for Piano and Orchestra. Bela Siki (piano), Pro Arte Orchestra conducted by Sir Eugene Goossens. Pye Mono CEC32035 (7 in., 11s. plus 3s. 7d. P.T.).

Siki and Goossens give a splendidly convincing reading of the music, beautifully shaped in every detail as well as in a remarkably unanimous view of the whole. This view, by refusing to dawdle over the opening section, certainly allows the repose of the middle section its full effect—an effect helped along very substantially by a first-class quality of string playing at a really hushed level of volume.

It may be that in some parts of this middle section the 'cellos could with advantage have been slightly more prominent; and they could certainly have been allowed the upbeat to their tune in beginning side two of the record. On exactly how to arrange the turn-over in intrinsically unturn-overable music there will never be complete agreement. But those still willing to hear the effort being made in this piece will scarcely be likely to find it in a much better version than this in other respects: the excellent performance is matched by a very good recording.

M.M.

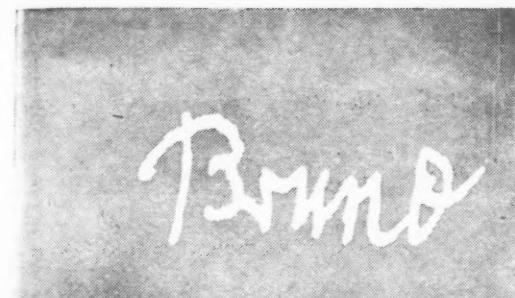
**FRANCK.** Symphonic Variations.

**SAINT-SAENS.** Piano Concerto No. 2 in G minor, Op. 22. Artur Rubinstein (piano), New York Symphony of the Air conducted by Alfred Wallenstein.

R.C.A. Mono RB16087 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

★R.C.A. Stereo SB2023 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

Throughout both works the actual playing, whether of Rubinstein or of the New York orchestra, is very good indeed, noticeably deft on the part of the soloist and noticeably sensitive on the part of the orchestra. Yet the César Franck misses something in total effect because of a somewhat hurried, offhand-sounding approach; it is leisurely music that responds ill if approached in other than a leisurely style. There is, too, one very damaging miscalculation of balance: at the beginning of the slow section the tune, so obviously in the 'cellos, is made to appear to lie in the series of topmost notes from the pianist's right-hand accompaniment figurations; and



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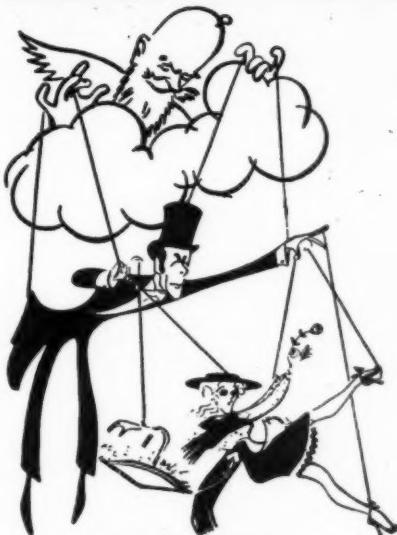


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Ezio Pinza, Mary Martin, Juanita Hall, Barbara Luna  
There Is Nothin' Like a Dame; Bali Ha'i;  
Dites-Moi; A Cock-Eyed Optimist; This Nearly Was Mine

BBE 12261



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(piano)

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(soprano) with the Pro Arte Orchestra  
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(Now In Her Westering Flight; Vilia;  
Love Must Be Free; I Give My Heart)  
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this it simply does not do. The Saint-Saëns, also, after a good opening (that first movement must be the longest introduction in music), misses fire in the Scherzo for want of one single tempo to carry the sparkle off; here it changes gear every time the tune changes, which is often. The finale, however, is impressive; speed and strength count for much here.

Principally, though, it is a poor recording which militates against the disc. Everywhere the piano is thin and shallow in some degree, and endeavouring to correct this with a reproducer's controls is liable to take what brilliance there is from an orchestral sound that has few other virtues. The unhappiness is rather more acute in the mono version of the record than in the stereo, which offers an improvement in general quality of tone. Both versions, however, retain one salient defect of sound: solo timpani opening the Saint-Saëns scherzo sounding merely like more or less tunable tom-toms.

M.M.

**KREISLER.** *Liebesfreud*: *Liebesleid* (arr. Zacharias). **Helmut Zacharias** (violin), **Berlin Radio Symphony Orchestra** conducted by **Helmut Zacharias**. D.G.G. Mono EPL30285 (7 in., 12s. plus 3s. 11d. P.T.).

These are without doubt two of the most entirely captivating encore pieces in the repertory; but it does seem to me that here their charm is laid on too thickly. To rearrange their original construction in the light of a new circumstance of orchestral accompaniment was entirely reasonable—an alternation of tutti and solo was an admirable idea. But in this present arrangement the orchestral string sound (owing a good deal, rather unexpectedly, to Mantovani) is often inflated beyond the limits of the context; and the solo string sound is often similarly romanticised. Everybody, it goes without saying, plays well, and is well recorded.

M.M.

**HAYDN.** *Symphonies*: No. 91 in E flat major; No. 103 in E flat major, "Drumroll." **Bavarian Radio Symphony Orchestra** conducted by **Eugen Jochum**. D.G.G. Stereophonic SLP1M138007 (12 in., 30s. plus 9s. 9d. P.T.).

The quality of D.G.G.'s stereophonic recording is excellent on this disc, and it gives one a clear idea of the quality of the Bavarian Radio Orchestra. The strings in particular make a good impression with their well-blended tone and really unanimous intonation. From the technical point of view, then, this is a very good record, and if you are after the Symphony No. 91 you need have no hesitation in getting it, for this is the only version available. (Strange how even now this can happen with works of Haydn's full maturity; and neither 89 nor 90 is available at all!) On the other hand if your particular interest is No. 103 you should be warned that Jochum takes a rather ponderous view of the opening *adagio* and, of course, of its recurrence later in the first movement; it is musical, but I can't help thinking that Haydn himself

would have found it a little overdone. Jochum also follows the bad tradition of playing the opening drum-roll *pianissimo*; Wöldike's performance on Vanguard PVL7065 shows us how much more effective a *forte* attack is, followed by a *diminuendo*, and there is nothing in the manuscripts to tell us just what Haydn was after. As far as this symphony goes, then, I think it might be as well to wait and see what Beecham's promised version is like.

J.N.

**LISZT.** *Piano Concerto No. 1 in E flat major*, G.124. *Grandes Etudes de Paganini*, G.140: No. 2 in E flat major, "Octaves"; No. 5 in E major, "La Chasse"; No. 6 in A minor, "Theme and Variations". *Années de Pèlerinage*, G.161: No. 2, "Il Pensieroso"; No. 4, "Sonetto del Petrarcha No. 104". **Valentin Gheorghiu** (piano), **Czech Philharmonic Orchestra** conducted by **Georges Georgescu**. Supraphon Mono LPV255 (12 in., 30s. plus 9s. 9d. P.T.).

A sample of this young Roumanian's playing has already been issued in this country, an EP most favourably reviewed by R.F. last November. Gheorghiu has also given a London recital. This more ambitious disc shows him to be full of quality. The solo side is a particular pleasure throughout, for this is Liszt playing in which virtuosity is used as a poetic decoration to the music, the thought of which comes first and foremost. The Paganini studies are certainly full of virtuosity, yet when Gheorghiu turns to the two more contemplative pieces, his quality of mind is evident.

The concerto is good, too, and for the same reasons. The conductor, Georgescu, adds an accompaniment that is on the spot and also has character in its playing. The general sound of the recording is excellent.

At first I thought the record's surface noise intolerable—there are plenty of performances of the concerto, at any rate, smoothly recorded—but I discovered that most of the trouble was caused by the dirty condition in which the disc arrived. After one playing the grooves had been cleaned out (and the pickup was cluttered in fluff, while the dust-bug had swept an amount of dust to the centre) and a second playing sounded very different.

This is an interesting and rewarding Liszt record and I much recommend it.

T.H.

**LUIGINI.** *Ballet Egyptien*, Op. 12—Suite. **Royal Philharmonic Orchestra** conducted by **Anatole Fistoulari**. H.M.V. Mono 7ER5128 (7 in., 11s. plus 3s. 7d. P.T.).

No one seems to remember for what occasion Luigini wrote this suite. It would probably be forgotten today had not Pavlova prolonged its existence with her ballet, *The Egyptian Ballet*. Its Egyptian flavour is non-existent, even by *Aida* standards, though the sleeve does its best with a picture of Ancient Egyptian dancing

girls of rather curious shape. The music is better played than it deserves and well recorded. Four of the eight numbers are given.

R.F.

**MENDELSSOHN.** *Symphony No. 4 in A major, Op. 90, "Italian".*

**SCHUBERT.** *Symphony No. 5 in B flat major, D.485. Israel Philharmonic Orchestra* conducted by **Georg Solti**. Decca Mono LXT5477: ★Stereophony SXL2067 (12 in., 28s. 9d. plus 9s. 4d. P.T.).

A thrilling account of the *Italian Symphony*: I was quite carried away by the lead-back to the first subject in the first movement, and the *Saltarello* (mis-spelt on the sleeve) is taken at a breakneck pace, immensely invigorating—though the woodwind articulation occasionally falls below absolute rhythmicity. And yet with all the guts and impulse and highly polished playing, it's a charmless performance, as the third movement, which is energetic rather than gracious, shows. Stereo adds to the excitement and is particularly successful in the second movement, where you appreciate to the full the change from rugged octaves to seductive flute counterpoints and then to chugging staccato strings. In the mono version the diminuendo at the end of the finale sounds to be mechanically aided, but on stereo the effect sounds quite natural, and there's only a suspicion that the mike-balance changes over from strings to wind.

Schubert's B flat Symphony is generally regarded as a little daisy, and I have certainly always felt it to breathe a Mozartian classic grace. The Israelites and Solti take a much more high-powered view of it, however, as though the total approach were dictated by the robust minuet. There is a lot of beautiful playing, but the performance as a whole is heavy and rather elephantine; stereo confirms this impression. What I like best about this disc is the marvellous sound that music makes in the Frederic R. Mann (no relation) Auditorium at Tel Aviv.

W.S.M.

**MOUSSORGSKY.** *Pictures from an Exhibition*. **Hague Philharmonic Orchestra** conducted by **Willem van Otterloo**. Philips Mono EFR2011 (10 in., 15s. plus 4s. 10d. P.T.).

This is a very effective performance indeed. The Hague Philharmonic Orchestra players sound as if they have rehearsed the music with the utmost thoroughness and are really at home in it under their conductor, there is plenty of virtuosity and plenty of vivid characterisation. I thought *Bydlo* a little light in feeling, not sheerly heavy enough, but it's true that if the piece is played too ponderously it can easily get tedious. For the rest I have nothing but praise.

When it comes to comparisons one must admit that this orchestra is not quite the equal of one or two others that have given this suite superb performances on records. But there is astonishingly little in it and you would have to be a perfectionist to insist on, say, the Philharmonia at a considerably higher cost. This record, in

fact, can well hold its own among its rival 10-inchers and those performances on one side of a 12-inch.

Philips have placed the turn-over at a sensible point and have given the music a good acoustic which, if again not the most sheerly brilliant to be had, is yet perfectly satisfactory. The orchestration, by the way, is the usual, wonderfully imaginative, one by Ravel. Cordially recommended. T.H.

**RIMSKY-KORSAKOV. Capriccio Espagnol, Op. 34.**

**TCHAIKOVSKY. Capriccio Italien, Op. 45.** Cleveland Orchestra conducted by George Szell. Fontana Mono EFR2019 (10 in., 15s. plus 4s. 10½d. P.T.).

This is not merely a convenient coupling; it offers two very good performances, with smoothness and spirit effectively combined in the Tchaikovsky and a very substantial degree of dash in the Rimsky-Korsakov. This latter piece, too, allows the orchestra to exhibit some fine soloists: a leader with a fine bow-technique, a smooth clarinet-player, and a harpist who compensates for being forbidden an echo by making the very most of the cadenza as it stands in the score.

The recording is not the equal of the performances; somewhat backward, it is very reluctant to allow a blaze of brass to take the many opportunities on offer of illuminating both pieces. In the Tchaikovsky, too, in one or two places there seem to be some distant but unwanted vocal contributions to the score. Nevertheless where the highest possible recorded fidelity is not required these performances do deserve serious consideration. M.M.

**RIMSKY-KORSAKOV. Christmas Eve—Suite. Sadko—Musical Picture, Op. 5. Flight of the Bumble Bee from "Tale of the Tsar Saltan". Dubinushka, Op. 62. Suisse Romande Orchestra conducted by Ernest Ansermet.** Decca Stereo SXL2113 (12 in., 28s. 9d. plus 9s. 4½d. P.T.). Mono: LXT5398 (3/58).

As the music on this disc is mostly lesser-known Rimsky-Korsakov and it is some time since the mono issue appeared, perhaps I may be allowed to describe it again.

The suite from the opera *Christmas Eve* occupies all one side, a synopsis in music of part of the fantastic story of Vakula (the same as the hero of Tchaikovsky's opera), of his flight to St. Petersburg on the devil's back, of the scenes through which he passes and his arrival at St. Petersburg during a court ball (at which, as part of the plot, he has to make away with the Empress's slippers) and of his return to his own village as Christmas Day breaks. This long orchestral piece is made all the easier to follow and enjoy by reason of Gerald Abraham's vivid descriptive note on the sleeve, a model of what is wanted.

*Sadko* is the composer's third and final version of the symphonic poem—or "musical picture", as he called it—and was written nearly 30 years before he embarked on the opera of the same name. *Dubinushka* takes us

right away from story music, being a product of the political disorders of 1905, a setting of a revolutionary song.

All this is music of admittedly second quality, but it holds the attention—indeed, gives much enjoyment—by its general air of attractiveness, its tunes and rhythms, and most of all, of course, by the orchestral colours with which Rimsky paints it. It is further helped by the vivid sound of this record and by Ansermet's admirable handling of the music. When the mono issue appeared my only criticism was that the sound was not rich enough for music of this sort, though it was clear and faithful: but a spot check of the string sound in similar places on the two discs shows a great improvement on this stereo record, so much so that had I not read my earlier review, I doubt if any such criticism would have occurred to me now.

This is, in fact, an admirable presentation of some interesting (because little-known) and likeable music. T.H.

**SCHUMANN. 'Cello Concerto in A minor, Op. 129.**

**TCHAIKOVSKY. Variations on a Rococo Theme, Op. 33.** Pierre Fournier ('cello), Philharmonia Orchestra conducted by Sir Malcolm Sargent. Columbia Stereo SAX2282 (12 in., 30s. plus 9s. 9d. P.T.). Mono: 33CX1407 (2/57).

In its mono edition this disc offered a beautiful performance and first-class recording of both the Concerto and the Variations. The new stereo edition adds to these same qualities an extra degree of definition perhaps here particularly valuable in an increased degree of separation (aural, not geographical) between soloist and orchestra. Not quite all, however, is gain, for this extra clarity seems to be bought at the expense of some fullness of bass, and compensating for this with a flexible reproducer naturally can lead also to some increase in background murmur. M.M.

**SCHUMANN. Piano Concerto in A minor, Op. 54.** Bela Siki (piano), Pro Arte Orchestra conducted by Sir Eugene Goossens. Pye CCT31008 (10 in., 22s. 3d. plus 7s. 3d. P.T.).

Lipatti, Philh., Karajan (11/52) 33C1001  
Kempff, L.S.O., Krips (9/53) LXT2806  
Moisewitch, Philh., Ackermann (2/54) CLP1008  
Hess, Philh., Schwarz (3/54) BLP1039  
Giesecking, Philh., Karajan (11/54) 33C1033  
Haskil, Hague P.O., Otterloo (2/55) (R) 33C1054  
Haas, Berlin P.O., E. Jochum (4/57) DG16007  
Gulda, V.P.O., Andreas (5/57) LXT5280  
Rubinstein, R.C.A., Steinberg (7/57) ALP1465  
Arrau, Philh., Galéra (5/58) 33CX1531  
Sérkin, Philadelphia, Ormandy (7/58) CFL1002  
Richter-Haaser, V.S.O., Moralt (6/58) ALP3224  
Kempff, L.S.O., Krips (10/58) LW5337  
Solomon, Philh., Menges (11/58) ALP1643

This is a very competitive field, and the newcomer doesn't altogether survive the test. There are sensitive passages in Siki's solo performance, and also moments such as the *passionato* G major section when he gabbles the music as if bored with it. It is really the coarse and uncomfortable quality of the orchestral recording and of the piano in the bass clef that make me unwilling to recommend the new version—I have waited for a commercial pressing before giving this warning. The wind solos

sound well, as do the timpani, but the full tutti are cramped and poorly defined, and quality goes off towards the end of the first side.

The most desirable of the ten-inch versions seems still to be the Giesecking/Karajan; this is not everyone's favourite version (some people find it rather precious), but it gives me intense musical delight and sounds well. Clara Haskil's Philips disc is super-musical, but the orchestral accompaniment sounds unidiomatic and thin in tone. Kempff's Decca is interpretatively disappointing (I wonder why the uneconomical old 12-inch version is still on the market, even after the performance has been transferred to a Medium Play!) and uncomfortably recorded. Lipatti's version now sounds impossibly antique, but as a performance it's superb, and ought certainly to be reissued one day as a great recording of the century.

Of the 12-inch couplings, Solomon's is the best all round, I am sure, though the sound may be thought too bright and lacking in mellow ness, taken on its own merits it's very satisfying. Arrau/Galliera has the warmest and most lucid sound of all, but the performance is curiously studied, almost pedantic, and though enthralling for a change it wouldn't suit me as a standard version to play repeatedly. The Richter-Haaser version would, contrariwise, wear extremely well, I believe, if the recorded sound were not so woolly. Sérkin's reading has many excellent points, but is less satisfying as a whole; and the orchestra sounds slightly hollow. These are all, in their various ways, more recommendable than the others which contain either a humdrum performance or some technical failing; Myra Hess's piano, for instance, sounds just a shade flat, which makes for a depressing effect.

With all this breakneck and sometimes cut throat competition, I can still envisage a recording of the Schumann concerto that could sweep the board. W.S.M.

**TCHAIKOVSKY. Nutcracker Suite, Op. 71a. Serenade for Strings, Op. 48: Waltz.† Sleeping Beauty Ballet, Op. 66: Waltz.† Vienna Symphony Orchestra conducted by Karel Ancerl.** Fontana Mono EFR2007 (10 in., 15s. plus 4s. 10½d. P.T.). Items marked † have previously appeared on CFL1025 (2/59) and CFE15032 (4/59), the latter also containing the "Waltz of the Flowers" from the Op. 71a Suite.

The conventional Nutcracker Suite with two bonuses thrown in (most companies reckon it fills two ten-inch sides). Ancerl takes the Suite at lively tempi and there are minimal pauses between the movements; the end of the Trepak is rather a scramble. There's a decent break at the end of the Suite, but almost no pause at all before the *Beauty* waltz. I commented on Ancerl's reading last month; though by no means distasteful, it isn't entirely idiomatic and doesn't convey the delight of the music. In this version there isn't a pre-echo at the start of the *Beauty* waltz, and I now think

that the steep crescendo is deliberate, but that still doesn't mean it's effective. Recommended for bargain hunters.

W.S.M.

★TCHAIKOVSKY. Nutcracker Suite, Op. 71a. Swan Lake, Op. 20—Suite. Philharmonia Orchestra conducted by Wolfgang Sawallisch. Columbia Stereo SAX2285 (12 in., 30s. plus 9s. 9d. P.T.). Mono : 33CX1623 (4/59).

Hardly had the unenthusiastic review of the mono version gone to press than up turns the stereo. Nothing valuable to add about the performances; they're loveless and unidiomatic. The stereo is very rich, almost too adipose for comfort; but it brings out the fine quality of the orchestral playing—the celesta is so clear that its hammers can be heard clacking like false teeth. If you didn't read my mono review, the most commendable feature of the disc is, apart from good playing, the unusual choice of items from *Swan Lake*. W.S.M.

TCHAIKOVSKY. Symphony No. 4 in F minor, Op. 36. Royal Philharmonic Orchestra conducted by Sir Thomas Beecham, Bart., C.H. H.M.V. ALP1667 (12 in., 30s. plus 9s. 9d. P.T.).

V.P.O., Furtwangler (12/52) ALP1025  
Chicago S.O., Kubelik (12/53) ALP1083  
Belgian R.O., Andre (10/54) LGX66002  
Philharmonia, Karajan (11/54) 33CX1139  
Philharmonia, Malko (9/55) CLP1045  
Berlin R.I.A.S., Fricsay (12/55) DGM18039  
Suisse' Argenta (6/56) CLP15125  
Leningrad P.O., Sanderling (12/56) DGM18322  
Boston S.O., Munch (8/57) RB16012  
Philharmonia, Silvestri (11/57) ALP1511  
Concertgebouw, Dorati (1/58) CCL30116  
Halle, Barbirolli (4/58) PL10380  
Philharmonia, Schippers (12/58) 33CX18008

It seems extraordinary that a conductor who celebrated his eightieth birthday only last month should be able to hold his own in a list of recordings as competitive as the one above, particularly when the work in question demands a vigour which is supposed to be the prerogative of youth. But Sir Thomas is a hardy perennial, and if the finale has a flicker less *fusco* than he might have given it a year or two ago this is nevertheless an astonishingly vivid performance. Those who were lucky enough to hear the performance Sir Thomas gave at the Festival Hall last winter will certainly not have forgotten just how magnificent a job he makes of this symphony, but for the benefit of those who have never heard him conduct it I would say that the hall-mark of this performance is its *balance*. Sir Thomas scores over a young conductor like Schippers by the small flexibilities that he allows himself in tempo and by the freedom with which he encourages his woodwind soloists to phrase. On the other hand he never falls into the mannerisms that make Silvestri's performance so maddening, as you can hear if you compare the beginnings of either first or second movement in both versions. The main theme of the first movement is phrased, but not over-phrased, so that it sounds just like the idealised *valse de ballet* that it really is—neither more nor less. The main theme of the second movement

is played sensitively but simply, and the faster middle section is beautifully geared in. The recording is excellent, with a weight and bloom to the strings that never obscures detail.

J.N.

TCHAIKOVSKY. Symphony No. 5 in E minor, Op. 64. Vienna Philharmonic Orchestra conducted by Josef Krips.

Decca Mono LXT5503: ★ Stereo SXL2109 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

*Mono:*  
Milan La Scala, Cantelli (10/52) ALP1001  
Concertgebouw, Kempen (10/54) ABL3007  
Philharmonia, Karajan (1/55) 33CX1133  
B.B.C. S.O., Sargent (5/55) ALP1236  
Berlin P.O., Fricsay (11/55) DGM18333  
Paris Cons., Solti (10/56) LXT5421  
Leningrad P.O., Mravinsky (12/56) DGM18333  
New York P.O., Mitropoulos (9/57) SBL5205  
Pittsburgh S.O., Steinberg (9/57) Ps2325  
Philharmonia, Silvestri (11/57) ALP1491  
Concertgebouw, Kenpen (11/57) ABL3185  
Bamberg S.O., Hollreiser (9/58) PL10380

*Stereo:*  
Philharmonia, Silvestri (3/59) ASD261

Since Decca's only version of Tchaikovsky Five (now that the rather impressive Schmidt-Isserstedt has been seconded to Ace of Clubs) involves a French orchestra whose wind and brass do not appeal to all tastes, an alternative performance is understandable. It is hard to see why Josef Krips was chosen to conduct it, though. Krips excels in many different styles, but Russian music isn't one of them. His reading is infuriating in its demure imperturbability; I would hardly have believed that a conductor who starts the first Allegro so slow (72 : 104) would resist all temptation to accelerate for the climaxes, giving an effect of Moderato to the whole movement. There is an all-embracing dullness about the Andante and the waltz (the middle section sounds more like the real thing), and then when the finale is reached Krips suddenly seems to realise that the performance needs waking up—one has been able to catch all too clearly the noises of the orchestra fidgeting in their chairs—so he goes to town and injects mummified vigour into the movement; I can only call it mummified, for there's no life nor spontaneity about the conception.

The orchestra plays up to expected standards, save that clarinet and bassoon jump a tied note at the beginning of the first Allegro, the oboe counterpoint to the 'cello tune in the Andante (eleven bars before letter B) is inaudible, and the strings seem to want to anticipate the *fortissimo* chords at the end of the waltz. I haven't been able to work out why Krips makes his muted horns baa like sheep in the waltz; *bouché* is not *cuvré*, and the effect is silly and obtrusive. On the whole, however, he is attentive to Tchaikovsky's markings; a pity that the spirit is not honoured equally with the letter. The monophonic recording sounds well, though full and clear rather than warm; the *tutis* tend to swim in stereo—this flooding effect that occurs now and again in Decca stereo—but disposition and vividness are generally good.

Of the earlier recordings T.H. recently picked out the five from Solti to Silvestri

in the above list. I would narrow the field by excluding Silvestri, for reasons explained in my review of the stereo version, and Steinberg whose performance is dull (but I think T.H. agrees with me there). Solti's reading is very acceptable if you admire French orchestral sound—the solo horn sounds as if it were made of rubber. Mravinsky's is wayward but not too extravagant, and it convinces me absolutely even when I know my better judgment says No. Mitropoulos gives a stunning performance spoiled by absurdly exaggerated *rubato* in the slow movement. I had looked forward to hearing Fricsay's version, but it is unsteady and involves a side-change in the middle of the *Andante*. I am a devotee of Cantelli's version, but by now it sounds like a Historical record (which it is) and can't be recommended as a modern version. None of these is the ideal performance; I would select Mravinsky or Mitropoulos as stopgaps.

W.S.M.

TCHAIKOVSKY. Symphony No. 6 in B minor, Op. 74, "Pathétique". Halle Orchestra conducted by Sir John Barbirolli. Pye Mono CCL30146 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

This is an impressive interpretation, one that I would put near the top of the list headed by Fricsay and Mravinsky and Ansermet (and Monteux which is now available again, though as yet only stereophonically). Barbirolli sees the *Pathetic* as an impassioned urgent document, and he understands—rare perception—that the cogency of the music depends on resisting the temptation to pull up all the time. The music is conducted with an ear for what is to come as well as one on what is happening at the moment. The big moments are brought off with great intensity and still kept in context. The urgency of Barbirolli's view will be felt in the coda of the first movement (which is taken almost up to Tchaikovsky's alarmingly high marking), in the second movement which is so often presented as a languid dream but is here, most persuasively, made to sound restless and striving, and in the second subjects of the outer movements which are not allowed to dawdle by the wayside. And yet Barbirolli manages to make much of the detail, the less important counterpoints and the rhythmic figures that give character to the tunes.

The shortcomings of the record are: (a) the orchestral playing is not as precise and unanimous as in the finest versions; (b) in some climaxes, e.g. at the end of the *Scherzo*, the sound is all top and bottom and not much in the middle; and (c) the level of the recording is very high, so that if you want real definition you're almost blasted out of the room, and the fortissimos are then apt to congeal, and the pianissimos aren't soft enough. Nevertheless I've enjoyed listening to the performance, and shall return to it with some pleasure.

W.S.M.

BINDING "THE GRAMOPHONE"  
SEE ADVERT PAGE 62

**TCHAIKOVSKY.** *Symphony No. 6 in B minor, Op. 74, "Pathétique".* Philharmonia Orchestra conducted by Constantin Silvestri. H.M.V. Stereo ASD273, (12 in., 30s. plus 9s. 9d. P.T.). Mono: ALP1495 (12/57).

**TCHAIKOVSKY.** *Symphony No. 6 in B minor, Op. 74, "Pathétique".* Boston Symphony Orchestra conducted by Pierre Monteux. R.C.A. Stereo SB2024 (12 in., 28s. 9d. plus 9s. 4½d. P.T.). V.P.O. Martinon.

(11/58) SXL2004  
Monteux's reading of the *Pathetic* Symphony (originally issued on H.M.V. ALP1356, but now deleted) was always among the best two or three versions on a crowded market. It has spirit, dignity, warmth of heart, and a discerning grasp of the design of the piece. Its return to the catalogue is a matter for rejoicing, and its stereo recension is extremely round and gratifying, with particularly vivid brass and percussion.

Of the three available stereo recordings it is plainly the most satisfying. The Decca/Martinon is acceptable, but not momentous as Monteux's reading is. Silvestri is monumentally recorded—the climaxes sing in your ears—but his reading is too eccentric and plodding to appeal to any but a few acolytes (not acolytes of Tchaikovsky either, I feel strongly). A comparison of the sound of the two new discs shows that in the grandiose moments, R.C.A.'s stereo is more comfortable than the overwhelming wash of the H.M.V., though the latter is more voluptuous in such passages as the *Andante* of the first movement.

It is worth chronicling that the bad tape join in Monteux's monophonic version two bars before letter T in the first movement has been cleared up in the stereo disc.

W.S.M.

**WAGNER.** *Götterdämmerung*: Siegfried's Funeral Music. **Die Meistersinger**: Preludes to Acts 1 and 3. **Lohengrin**: Preludes to Acts 1 and 3. **Siegfried Idyll.** N.B.C. Symphony Orchestra conducted by Arturo Toscanini. R.C.A. Mono RB16136 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

The reissue of Toscanini's records continues with this second volume of a Wagner anthology (for that is what it will amount to eventually) and although, as usual, the sound is uneven because of the different recording dates, there is some advantage in the fact that all six items were played in Carnegie Hall. With a constant acoustic and orchestra, the results are as pleasing as they can be in the circumstances. Though the *Meistersinger* and *Lohengrin* excerpts are brilliantly played, my own favourites are Siegfried's Funeral Music from Act 3 of *Die Götterdämmerung* and the *Siegfried Idyll*, heroic and sensitive interpretations respectively, and charged with that peculiar intensity which Toscanini knew how to express and exploit. Yet how perfectly relaxed and innocent that oboe solo sounds in the *Idyll*! The orchestra was in excellent form during this session, and the solos come

through with admirable clarity, always well balanced against the tutti.

D.S.

**WEBER.** *Overtures.* Der Freischütz: *Preciosa*: The Ruler of the Spirits: Oberon: Euryanthe: Abu Hassan. **Suisse Romande Orchestra** conducted by Ernest Ansermet. Decca Mono LXT5505: ★Stereo SXL2112 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

Very good discs, both mono and stereo, alike in performance and in recording. Ansermet is always successful with Weber's allegros by reason of his orchestra's lively playing and his own sense of buoyant rhythm. In addition, he realises the darker parts of *Der Freischütz* most admirably (though it would have been grand had the recording caught a really full A flat from the double-basses at the climax chord just before the end of the introduction—this is more successful on the stereo record, by the way). But this is all very imaginatively done.

In contrast, the introduction to *Oberon* is prosaic and seems to me the one disappointment of the whole disc. Ansermet surely, I thought, does not linger enough over the opening bars—when I came to think of it, I realised that he completely neglects Weber's pause marks, bar after bar. He evidently dislikes letting the music hang about, but the result proves him wrong and Weber right.

The rest is sheer pleasure, especially the sense of enjoyment in the playing of *Preciosa* and the remarkably deft performance of *Abu Hassan*, a piece notoriously difficult to play really cleanly. Decca have handled the music well, especially in such touches as leaving the sound of the opening of *Oberon* remote. All is clear, all has depth of sound, with the stereo version undoubtedly that much the better of the two. (Decca's stereo seems to me to have improved by enormous leaps and bounds since the first issues and is now consistently to be preferred to their mono productions).

The one rival is DGM19037. This contains only five overtures and involves two orchestras and three conductors (not simultaneously, I hasten to add) and the quality of both performances and recordings varies a good deal. Unless you have a passion to possess the *Jubel* overture, of which the D.G.G. disc contains the only recording, this new Ansermet/Decca is clearly preferable.

T.H.

**SIR JOHN BARBIROLI.** *Rossini.* "Semiramide"—Overture: Ballet Music from "William Tell" (arr. Godfrey, Jnr.). **Mascagni.** Intermezzo from "Cavalleria Rusticana". **Puccini.** Intermezzo from "Manon Lescaut". **Verdi.** "La Forza del Destino"—Overture. **Hallé Orchestra** conducted by Sir John Barbirolli. Pye Mono CCL30147 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

Barbirolli's "Italian Night at the Proms" concludes with a version of Rossini's sparkling *William Tell* ballet music which is both very well played and well recorded. But until then a few details in the performances—one of them, the non-cohesive violin

tone, recurring—have here and there kept enthusiasm in check. The recording is good in the quieter moments of the music, but does give a brittle tone to the brass and so to the louder tuttis.

M.M.

**SIR JOHN BARBIROLI.** *Mendelssohn.* Hebrides Overture, Op. 26, "Fingal's Cave". **Wagner.** "Die Meistersinger"—Overture. **Tchaikovsky.** Romeo and Juliet Fantasy Overture. **Hallé Orchestra** conducted by Sir John Barbirolli. Pye Mono CCL30128 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

*Fingal's Cave* comes off well enough on this disc, in spite of rather thin string tone, but this is an almost crippling disadvantage in the *Meistersinger* overture. I am not certain whether it is due to the recording engineers or to the orchestra or (more probably) a bit of both, but Pye must be careful not to go too far in the search for clarity. The *Meistersinger* overture is also marred by something odd happening when the trumpets and trombones eventually bring back the mastersingers' processional theme towards the end: it sounds as though there is a tape-join, but apart from this the brass is nowhere near distinct enough; both the theme and its accompaniment in the lower strings should be played at a solid *forte*, and to opt for less is to risk making those self-confident Nurembergers sound positively shy. *Romeo and Juliet* is given an open-hearted performance, and strangely the lack of weight to the string tone seems to matter less here. All one could ask for, perhaps, is a little more subtlety of phrasing from the horns in their descending figure that accompanies the love-theme. The clarity of the recording is certainly heard to great advantage towards the end, where the quiet timpani strokes that preface Friar Lawrence's epilogue sound remarkably natural. I shall be interested to hear the stereo versions of these particular recordings, since they may well remedy the faults I have mentioned.

J.N.

**FREDERICK FENNELL.** *Hindemith.* Symphony in B flat major for Concert Band. **Schoenberg.** Theme and Variations, Op. 43a. **Stravinsky.** Symphonies of Wind Instruments. **Eastman Symphonic Wind Ensemble** conducted by Frederick Fennell. Mercury Mono MMA11026 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

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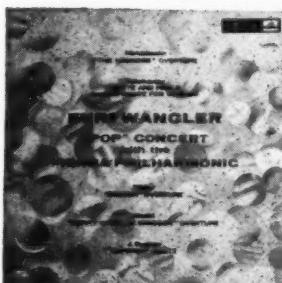
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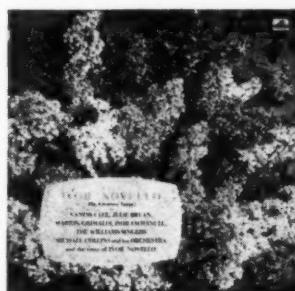
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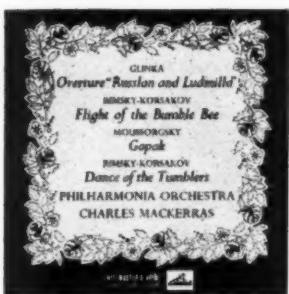
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from a clarinet section strong in numbers and a brass section strong in attack. In lyrical passages, however, the brass is less effective; and in the duet between cornet and alto sax which opens the slow movement the balance between these two solo voices goes distinctly awry, unnaturally favouring the one too winningly played cornet. However this, and perhaps something of a papery tone to the upper brass as a whole, is about the only defect of the recording as such, which is everywhere brilliant and strong, taking the fiercer climaxes of the music with ease.

Yet of this work there is already an alternative version available, brilliantly performed by players from the Philharmonia, and nearly as well recorded as the Mercury by Columbia. It has, too, an extra historical authenticity in that it is conducted by Hindemith himself.

In the case of the Schoenberg and Stravinsky, however, quite new ground is broken in the English catalogues by the Mercury disc, and broken with very great success. The Schoenberg Variations (which exist also in orchestral scoring) date from 1943, when Schoenberg was living in the United States and, naturally, influenced by the enthusiasm for wind bands in that country. It belongs to the tonal body of works which appeared from time to time throughout Schoenberg's life, and which served at least one purpose well worth serving: the declaration to all unbelievers that whatever impulse underlay the rest of the music of this particular twelve-note composer it was most certainly not incompetence in the more traditional sphere. And these Variations are rather more than competent; owing something perhaps to early Richard Strauss, they manage to be often alert and occasionally almost charming.

They pale, however, beside the Stravinsky. This work is a masterpiece which the gramophone has, until now, ignored to its loss. "Symphonies", in the title, is used I think in the sense of "sonorities", for it is a single-movement work in several indivisible sections; and the "Wind Instruments" are not in numbers and balance those of the military band, but simply those of a normal full symphony orchestra, divorced from percussion as well as strings. Sonorities were certainly strongly in Stravinsky's mind when he originally wrote the piece in 1920, expanding it from a piano chorale contributed to the *Revue Musicale* in memory of Debussy. It was at a time when he was finding the expressive quality of stringed instruments distasteful, and indeed he originally demanded that even the wind parts of these Symphonies should be played at a steady *mf* and as inexpressively as possible (many orchestras would not find this difficult at all: some of them make records). The restrictions have now officially been dropped, and the Eastman players take every advantage of presenting the texture as lucidly and as effectively as possible. They do in fact give a marvellous performance, enabling both the dignity and the vitality of the work to become abundantly evident. The much smaller

number of players involved allows the recording an extra roundness and clarity over that of the military band works, without losing any of the brilliance; and the balance has been carefully adjusted to achieve the best possible blend between the woodwind and the brass. The Symphonies of Wind Instruments may have had to wait nearly forty years for a recording to be made available in England; but now at last here, this one is unlikely to be surpassed for a very long time. It sets the seal on what is in any event an outstandingly good record.

M.M.

**ANDRE LARDROT. Haydn.** Oboe Concerto in C major, HV VII G: Cl. **Albinoni.** Oboe Concerto in B flat major, Op. 7, No. 3. **Cimarosa.** Concerto for Oboe and Strings (arr. Benjamin). **Handel.** Concerto No. 3 in G minor for Oboe and Strings. **André Lardrot (oboe), Vienna State Opera Chamber Orchestra** conducted by **Felix Prohaska.** Top Rank XRK501 (12 in., 30s. plus 9s. 9d. P.T.).

I am not quite sure who "Johann ebSbastian Bach" is, nor am I quite certain what is meant by the "Brahmussaal" in Vienna. Both words occur on the sleeve of this first issue by Top Rank.

The disc itself is taken over from the American Vanguard catalogue, and the pressing is quite satisfactory. The oboist André Lardrot is a good player, and his tone is flexible as well as attractive. He phrases musically, and seems to have a good classical and pre-classical style. The accompaniments by Prohaska and the Vienna State Opera Chamber Orchestra are adequate. Having recently listened to the stereo version of Haydn's Oboe Concerto on D.G.G., I feel somewhat dissatisfied with the sound of this new disc, even when played via two speakers. I also doubt the wisdom of having a whole record devoted to oboe concertos. However good the player, and however apparently varied the music, one's ear gets tired before the second side is half-way through.

The Handel concerto is a youthful work, and it is played here with much less in the way of ornamentation that one hears on D.G.G. EPA37147. Cimarosa-Benjamin is always a welcome piece, and is surely a rewarding work to perform. Yet I feel a slight lack of warmth here, a failure to get to the roots of Cimarosa's sinuous, even sensuous melody. The quick movements are the more successful of the bunch. Albinoni's concerto is a bright little work, and receives an excellent performance.

D.S.

**PAUL PARAY. Schmitt.** La Tragédie de Salomé. **Richard Strauss.** Dance of the Seven Veils from "Salomé". **Lalo.** Suite No. 1 from "Namouna". **Detroit Symphony Orchestra** conducted by **Paul Paray.** Mercury Mono MMA11013 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

An out-of-the-way choice and an enjoyable record. Strauss's *Salomé* has nothing to do with Schmitt's ballet, though the two are

contemporary, and it must be excepted from my first sentence; there's nothing clever in the choice, and the performance is ineffective, being elegant and portly as if Salomé were an elderly duchess, anxious not to endanger her health or her reputation by performing a *pas seul*; Paray even contrives to make the C sharp minor waltz sound like Pomp and Circumstance No. 6!

But the rest is all gain. It was time we had a record of *La Tragédie de Salomé*, the ballet which Florent Schmitt wrote for Loie Fuller in 1907 (two years after Strauss's *Salomé*) and re-scored for large orchestra in 1911. It's an exotic, opulent piece, in the manner of Dukas's *La Péti*, in which echoes of Rimsky-Korsakov and D'Indy and the Debussy of *La Mer* mingle with one another to make an intriguing and very rich confection: arabesques for cor anglais and muted trumpet, plashing arpeggios for harp and celesta, swooning strings and savagely rhythmical interludes with biting brass chords that suit the French-type brass so well. Paray gets an enthusiastic performance from his Detroiters and the recording is clear though not as airy as it might be—the ceiling sounds as if it were too low for resonance.

Almost as enjoyable is Lalo's *Namouna*, for his enthusiasm over which Debussy was thrown out of the Paris Opéra. The two suites from this ballet are available on a Decca disc conducted by Martinon; here we have the first one alone, and an acceptable fill-up too. The music is gay and tuneful and beautifully scored and most attractively presented.

W.S.M.

**PIERRE MONTEUX. Berlioz.** Damnation of Faust: Rakoczy March. **D'Indy.** Istar Symphonic Variations, Op. 42. Fervaal, Op. 40: Introduction to Act 1. **Milhaud.** Protée: Symphonic Suite No. 2. **San Francisco Symphony Orchestra** conducted by **Pierre Monteux.** R.C.A. Camden CDN1005 (12 in., 19s. 9½d. plus 6s. 5d. P.T.).

Monteux's recordings with the San Francisco Symphony are "classics" of the gramophone; and these particular ones are making their British débüt—at a low price, and in uncommonly well-engineered LP transfers that need offer no apology for their recording date (around 20 years ago). Only complaint—that Max de Schauensee's sleeve-note is nearly all about Monteux—with Klempener, the last of the "old school" of conductors still active—while the programme itself will be unfamiliar to many. The *Protée* Suite—consisting of Overture, Prelude and Fugue, Pastorale, Nocturne and Finale—is derived from Milhaud's incidental music to Claudel's satirical drama, a compound of poetry and farce, pure lyricism and reckless comedy. The Overture, for example, depicts "the island in a linoleum sea where Proteus, in his bathing-dress, surrounded by his seal courtiers, is teased by the nymph Brindosier and her satyrs, led by a satyr-major". A further account of this work appears in Paul Collaer's book on Milhaud; and the music seems more enjoyable when we can relate it to some-

thing. The first performance of the orchestral suite, at a Colonne concert under Pierné in 1921, caused an uproar; which seems rather difficult to account for now.

All that Mr. de Schauensee vouchsafes about *Istar* is that it is "probably D'Indy's most popular orchestral piece" (what about the *Symphony on a French Mountaineer's Song?*). In fact, the piece is based on an Assyrian legend and pictures the goddess descending into the lower world in search of her lover, leaving a garment at each of the seven gates: hence the theme of the variations, in this beautifully written piece, is revealed only at the end.

Monteux's conducting of this programme is a compound of long-sustained and unflagging lyricism, beautiful detail, carefully moulded phrases. The orchestra's playing is first-rate. The music is presented in its most favourable light. A.P.

**LEOPOLD STOKOWSKI.** Bach. *Mein Jesu, was für Seelenweh: Befällt dich in Gethsemane: Preludio from "Partita in E major". Gluck. Lento from "Iphigénie in Aulide": Musette; Sicilienne from "Armide". Borodin. Nocturne. Paganini. Moto perpetuo. Rachmaninov. Vocalise, Op. 34, No. 14. Stokowski Symphony Orchestra conducted by Leopold Stokowski.* Capitol Mono P8415 (12 in., 30s. plus 9s. 9d. P.T.).

**LEOPOLD STOKOWSKI.** Bach. Aria (arr. Stokowski). Handel. Tamburino. Gluck. Reigen Seliger Geister. Purcell. Hornpipe. Boccherini. Menuet (arr. Stokowski). Turina. La Oracion del Torero. Tchaikovsky. Andante Cantabile (arr. Stokowski). Berger. Rondino Giocoso. Leopold Stokowski with String Orchestra. Capitol P8458 (12 in., 30s. plus 9s. 9d. P.T.).

The first record is called "Music for Strings", the second "The String Orchestra". If this is a difference it is the only one I can see between the two records; for each presents a series of pieces in string arrangements made, presumably, with a view to improving the original sound. In some cases this might indeed at least arguably have been achieved, given a stylish performance; but here comes the salient defect of both records—a monstrously over-romanticised view of the music which amounts in some instances to a plain travesty. Most of the Bach and all of the Gluck seemed to me to be unbearable, and any corresponding degree of enjoyment in the other pieces hard to find. Yet not quite impossible: the Paganini *Moto Perpetuo* I thought went well.

Berger's *Rondino Giocoso* stands apart: a most enjoyable and alive piece played, I would guess, in its original scoring. The sleeve-note, after identifying for us Gluck, Purcell, and Boccherini, surreptitiously slides into silence about Berger. Of several possibilities I would suggest that he is almost certainly the Austrian composer Theodor Berger, born 1905, a pupil of Franz Schmidt, and reputedly of Mediterranean temperament. In any event Berger,

Theodor or otherwise, certainly contributes the happiest few moments in these two records.

M.M.

**GEORGE SZELL.** Mozart. Overture to "The Marriage of Figaro". Smetana. Overture to "The Bartered Bride". Strauss. Overture to "Die Fledermaus". Rossini. Overture to "The Thieving Magpie". Berlioz. Roman Carnival Overture. Cleveland Orchestra conducted by George Szell. Fontana Mono EFR2017 (10 in., 15s. plus 4s. 10½d. P.T.).

Szell is everywhere in a terrible hurry, and not all the music responds entirely happily. The Mozart and Smetana perhaps best; but they form in any event an unhappy juxtaposition. The Strauss is a very difficult overture indeed to make hang together, both in choice of tempos and in their dovetailing; success is here very partial indeed. Once under way, the Rossini goes very much better, but before it gets under way the two side-drums have contrived miraculously to accentuate their opening rolls differently, destroying the effect of echo. The *andante sostenuto* of the Berlioz, too, goes for little, with everybody already playing so loudly that the magical entry of the percussion is almost inaudible; and Szell pulls out the last three bars in a way which comes near to destroying even that marvellous climax. There are, of course, good points in the performances as well as bad ones; but few good ones in the recording, which is everywhere dull and congested.

The *Bartered Bride* overture is played from the German edition, with a spurious bar intruding as No. 189. Smetana's autograph and all the Czech editions omit this bar, with obvious advantage to the music; but, unaware of this, I was rash enough to suggest when reviewing it last month that the omission of the bar in Charles Mackerras's recent Pye 45 of the overture was due to a slip in engineering. It was not, and I am very glad to have been corrected in the matter.

M.M.

literal account; or any passage you like. The Russian interpretation is, in a sense, faultless: superbly rendered, excellently balanced, groomed. But I find nothing in it which could be described as inspired; whereas in the other version there is a more living response to the glories of the work. The new recording is easier, more comfortable, than the Nixa; but the latter is perhaps a shade more vivid.

A.P.

**MOZART.** String Quintets. K.174 in B flat major: K.406 in C minor: K.515 in C major: K.516 in G minor: K.593 in D major: K.614 in E flat major. Barchet Quartet with Emil Kessinger (viola). Vox VBX3 (three 12 in., 50s. plus 16s. 2½d. P.T.). These records are not available separately.

These three discs contain all Mozart's authentic string quintets: an early example written when he was seventeen (he touched it up later, adding a delectable tune at the start of the finale and writing a more original trio to the minuet); the two blazing masterpieces of 1788 in C and G minor; his arrangement of the concise, impassioned wind serenade in C minor written five years earlier; and two late works, the radiant D major and the mellow but slightly superficial E flat. This is a wonderful cut from the classical cake. All the works are interesting, and three, perhaps four, are among the very greatest of chamber music.

The performances have integrity and a sense of occasion. Ensemble is excellent, and Barchet a splendid authoritative leader with an excellent sense of intonation. Balance generally is good, though I would have liked more 'cello in the E flat, and at times in the C minor; for instance, in the canonic minuet and in the first variation in the finale. But this failing is not constant, and in the three big works balance is irreproachable. Nor is the acoustic constant. The B flat has an unpleasant sound, with too much top which gives a strident effect, and too much resonance of a type that does not quite ring true. In the other works the quality is better, though there are some curious lapses; for instance some 36 bars from the end of the first movement of the G minor. Miraculously, there is no falling off at the end of this work or the C major, though each is contained on a single side and lasts about 34 minutes. (No scrolls, or first movement repeats, but who would complain?) The chief trouble about these records is their lack of dynamic contrasts. *Forte* and *piano* tend to sound much the same, and I do not remember any playing that I would call really soft.

**B flat.** K.174. I can think of no better instrumental work by Mozart for which no miniature score is available. A recording of this and the C minor quintets by the Budapest was reviewed in these columns last October. An oddity is Mozart's direction in the third movement: *Menuetto ma allegretto*. Would it have gone faster or slower if he had left out the last two words? When minuets of this period are marked at all, they are marked *allegretto*, so the "but" seems superfluous; unless it has implications

## CHAMBER MUSIC

**BEETHOVEN.** Piano Trio No. 7 in B flat major, Op. 97, "Archduke". David Oistrakh (violin), Sviatoslav Knushevitsky ('cello), Lev Oborin (piano). Columbia Mono 33CX1643 (12 in., 30s. plus 9s. 9d. P.T.). Trio di Trieste (9/52) LXT2717 Badura-Skoda, Fournier, Janigro (1/55) WLP20018

The Russian trio gives a sterling, steady performance of the *Archduke*. It is imperturbable, admirable. But though there is not so high a technical finish on the performance by the Badura-Skoda/Fournier/Janigro team, this earlier version seems to me to be distinguished by far more imagination. Compare the delivery of the theme of the slow movement; or the two 'cellists' inflexions of the Scherzo melody; or Badura-Skoda's beautifully "felt" realisation of the very opening with Oborin's more

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I do not understand. This is a delightful movement, but Mozart's carefully organised echo effects in the trio go for nothing; it is incredible that two instruments marked *ff* should sound almost as loud as three marked *f*. The finale is another charmer. A small point: Mozart is very careful to write different sorts of appoggiatura for the first violin in the main tune, and obviously some should be shorter than others; Barchet plays them all as even quavers. They do the first repeat in both this and the first movement. The slow movement is unsuccessful in this recording because of the unpleasant and overloud sound made by the muted strings, and the lack of dynamic contrast.

*C major, K.515.* Better quality, better playing, though still a lack of dynamic contrast. For instance in the first section of the minuet Mozart's *p-cresc-p-cresc-f* goes for practically nothing. Mozart's experiments with a *crescendo* leading up to a surprise *piano* in these later quintets is interesting; this trick is usually supposed to have been Beethoven's property. The lovely slow movement duet between first violin and first viola is played with insufficient warmth and affection, but on the whole this is a fine performance.

*G minor, K.516.* This tremendous music seems to have stirred everyone's imagination and the playing is superb all through. A beautifully judged tempo helps to catch the melancholy of the first movement to perfection, and the slow movement is wonderfully sensitive. Dynamic contrasts are made, and the quality of the muted strings is far superior to that in the slow movement of the B flat. Two tiny flaws: the very first note of the first movement for some reason is cut short, sounding like a semi-quaver, or even less, rather than a quaver; and I dislike the long gap between the trio and the minuet. Since the trio starts with a tune taken from the closing bars of the minuet, the effect is lost unless it follows on almost in tempo. Barchet has the curious characteristic of appearing not to count his rests. A half-bar of silence is usually shortened, with the leader anticipating the next entry. Also, two bars from the end of the adagio introduction to the finale he suddenly plays an E natural, having played E flats in the previous bar. There is some doubt which note Mozart meant in these two bars, but it must surely be one or the other and not a mixture. In the finale echo effects fall short of perfection again. Nevertheless this is the best performance of this glorious work that I have heard.

*C minor, K.406.* Quality and playing pretty good, though the second subject of the first movement is not my idea of *piano*. The first repeat is made in this movement, and all the repeats in the finale variations, in which, for some reason the quality goes off at the end, even though this is a shortish work.

*D major, K.593.* Dynamic contrast apart, there is beautiful playing here. The better the music, the better the instrumentalists deal with it. The finale however is rather untidy, and I wondered whether time was running short when this was

recorded. There is something odd about the ensemble and levels in bar 14 of the slow movement.

*E flat, K.616.* I have the impression that the players were not very interested in this work. No repeats in the first two movements, though there would have been plenty of room on the record for them. I did not care for the rather mannered way Barchet went into the trio after the minuet, and the finale lacks sparkle. This sounded a much finer work in the Amadeus performance I reviewed just over a year ago.

It seems to me a pity that these discs cannot be bought separately. Few of us could afford the whole set, whereas many people might want this outstanding performance of the G minor, backed with either the C major or the D major. But perhaps this will come. R.F.

**PAGANINI.** Sonatas for violin and guitar, Op. 2, Nos. 1-6. Karel Sroubek (violin), Zdenek Pitter (guitar). Supraphon Mono LPM373 (10 in., 22s. 3d. plus 7s. 3d. P.T.).

A strong candidate for the musical curiosities section of any collector's record cabinet is this new Supraphon disc of Paganini's Sonatas for Violin and Guitar. The record label says they are Op. 2 (which is correct), and the sleeve says Op. 3. Why the confusion? Because there were in fact two sets of six sonatas for violin and guitar, numbered consecutively as Op. 2 and Op. 3. They were originally published by Ricordi, but sold poorly as there were very few able guitar-players about. Paganini could play the instrument and so could his friend Berlioz, but it was not as popular in the early years of the nineteenth century as it was a decade or so earlier. The two sets of duets were composed between 1801 and 1804, when Paganini was involved with a Tuscan lady, named as the *Ragazza Eleonora* in the dedication to the second set. The first set bears a dedication to a certain Signor Dellepiane.

This music is very easy to get on with, plumbs no depths and scales no heights apart from those connected with the violin fingerboard. You may find the guitar part a little pedestrian compared with the fireworks of the solo violin part, which is brilliantly played by Karel Sroubek. Some of the movements are particularly charming: the Polonaise in No. 1, the oddly-titled *Sinagoga* in No. 4 (could it be a Hebrew melody?), and the lilting waltz in No. 6. Zdenek Pitter, who plays the guitar, produces a robust rather than a subtle sound, and there is a trace of tape hum. Apart from these small points, the disc may be recommended to all lovers of curiosa, especially devotees of Paganini. D.S.

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## INSTRUMENTAL

★**BACH.** Organ Works. Toccata and Fugue in D minor, BWV565. Trio Sonatas: No. 1 in E minor, BWV525; No. 6 in G major, BWV530. Prelude and Fugue in C major, BWV547. Helmut Walcha (organ). D.G.G. Archive Stereophonic SAPM198002 (12 in., 30s. plus 9s. 9d. P.T.). Recorded on the organ of St. Laurens Church, Alkmaar.

Walcha has previously recorded all the above music on the little Schnitger organ in the Jacobikirche at Lübeck. This instrument, which is placed high on the north wall of the nave, is said to be none too easy to record, the pedal pipes being inconveniently hidden round at the back (the big organ in this church is still being restored). In these new versions Walcha has the double advantage of an organ with no defects and all the virtues, together with stereophonic sound. In order to make full use of the latter the engineers seem to have given him rather a close balance, closer than on the Germani disc reviewed below in which the same organ is used, so that the sound is a little drier. The advantages of stereophony are not very marked, though there is certainly a wonderful realism. The climaxes are tremendously effective. The trio sonatas will be more robustly registered than some of us are used to in this country, but this is undoubtedly how Bach wanted them, with each part in several octaves at once and played on balanced choruses in a way that is impossible on most English organs. If you don't care for the effect at first, you will find it grows on you. I thought there was a touch too much pedal in the middle movement of the sixth trio sonata, but otherwise these sonatas are a delight, while the variety of balanced choruses this organ can produce is breathtaking. Walcha's technique is superb, and there is no organist I would sooner listen to. His technical and spiritual grasp of the famous D minor *Toccata and Fugue* is beyond praise, and with this music available on this organ played by this organist, what more can you hope for?

R.F.

**BACH.** Prelude and Fugue in B minor, BWV544. Fernando Germani (organ). H.M.V. Mono 7EP7083 (7 in., 9s. 3d. plus 3s. 3d. P.T.). Recorded on the organ of St. Laurens Church, Alkmaar, Holland.

Last month I reviewed a 45 of Germani playing Bull and Sweelick on the little Renaissance organ at Alkmaar. Here he is playing the much larger and much finer Schnitger instrument at the west end, and playing on it some of the best organ music in existence. Great organist though he is, Germani sometimes seems to lack rock-like rhythm, and on this record the time runs away with him once or twice. Otherwise the playing is fine, while the quality of the recording is really resplendent. The wonderful attack of this organ is caught in all its glory and the climaxes are tremendously exciting.

R.F.

**BACH.** Organ Concerto No. 5 in D minor, BWV596. Hans Heintze (organ). D.G.G. Archive Mono EPA37169 (7 in., 12s. plus 3s. 11d. P.T.).

Bach's indebtedness to Vivaldi for certain aspects of concerto form is now a well-established fact, and this excellent record by Hans Heintze of one of the best-known concertos from *L'Estro Armonico* is doubly welcome. First, because it shows us how well Vivaldi's concertos can sound on the organ, with apparently the minimum of "arrangement"; and second, because the slight changes that can be heard prove to us that Bach was never content to leave things in their original form. He made subtle changes in phrase-lengths, and sometimes altered the harmonies implied by the figured-bass of the Vivaldi original. Organ enthusiasts will applaud the index card that goes with this disc, for it gives a complete specification of the Ottobeuren organ, built first in the mid-eighteenth century by Riepp and then restored in 1914 by Steinmeyer. But in case you think that a "Dreifaltigkeitsorgel" is a three-manual instrument, may I add that this impressive title merely refers to the chapel of the Holy Trinity in which the organ is to be found? D.S.

**BACH.** French Suites Nos. 1-6, BWV812-817. Fantasy and Fugue in A minor, BWV944. Ralph Kirkpatrick (harpsichord). D.G.G. Archive Mono APM14095-6 (two 12 in., 60s. plus 19s. 6d. P.T.).

After his successful *English Suites*, Kirkpatrick now turns to the *French Suites*—not that Bach himself gave either set those titles, or indeed that one can properly, in the latter case, speak of a set at all, since, as Hermann Keller points out in an excellent note, there were originally only five *Suites pour le Clavecin* in Anna Magdalena's *Notenbuch*, and at one point two other suites were also included, only to be discarded later. (A warm welcome, incidentally, for the notes—in English, French, German and Spanish—which now accompany the Archive discs. We have often deplored their lack before: the explanation of the change, I am informed, is that the series is now being imported direct from Germany instead of being pressed here. But why have the notes been withheld from us up till now?)

As might be expected from so scholarly a performer, Kirkpatrick uses the "clean" Bach text (edited by Hermann Keller in 1951), various details of which may sound a little surprising to those brought up on less authentic editions. The virtues of his playing—musicianship, clarity, style—emerge once again, as they did in the *English Suites*; and his registration is varied (and often beautiful) without being fussy—unlike that of some well-known harpsichordists. Is the second disc a shade more jangly? If so, is it the choice of tone-colours on the Neupert instrument or is it the recording, which elsewhere strikes me as admirable?

I have but two criticisms of Kirkpatrick's playing. The first is of his increasingly

pronounced mannerism, which hit me in the *English Suites*, of holding down notes too long in his desire for perfect legato, causing a messy line and idiosyncratic part-writing. (It is a little like the written-out reverberation gimmick popularised by Mantovani.) It occurs in every *Allemande* for some reason (it did in the other set too), and to some extent in the L.H. parts of the *Polonaise* and *Menuet* of the Sixth Suite. The other reservation concerns Kirkpatrick's rhythm: though he can produce a fine impulse when he likes, as in the *Courante* of No. 2 or the sturdy *Anglaise* of No. 3, at other times he hurries (the *Sarabandes* of Nos. 2 and 3, the *Menuet* of No. 1, the *Gigue* of No. 3) or actually distorts the rhythm (e.g. the dotted-pattern *Gigue* of No. 2, or the excessively-rubato'd *Sarabande* in No. 6). These are surprising lapses from grace. The A minor Fugue, too, though it abounds in vigour, has some slight but perceptible changes of tempo which weaken the long build-up of this imposing piece. By and large, however, these discs can be recommended with safety: whose playing is perfect? L.S.

**BEETHOVEN.** 32 Variations in C minor. Malczynski (piano). Columbia SEL1611 (7 in., 11s. plus 3s. 7d. P.T.).

Beethoven composed the C minor *Variations* in 1806, but although they are two years later than such a masterpiece as the *Appassionata* I am afraid I cannot really warm to them. The eight-bar harmonic progression that underlies them is so short as to be constricting, and Beethoven is thrown back on mere changes of figuration as a substitute for real development. Nevertheless they can be very exciting in the hands of a virtuoso who has mastered their technical difficulties, and this Malczynski has certainly done. His playing is always vigorous and muscular, but he does not fall into the trap of treating the variations merely as a display piece; although his performance is brilliant it is also thoughtful, and the work is given more of a feeling of forward movement than I think it really possesses in itself. The recorded piano tone is good. J.N.

**BEETHOVEN.** Piano Sonatas. No. 8 in C minor, Op. 13, "Pathétique": No. 10 in G major, Op. 14, No. 2: No. 24 in F sharp major, Op. 78: No. 31 in A flat major, Op. 110. Eric Hope (piano). Delysé-Envoy Mono ECB3150 (12 in., 28s. 6d. plus 9s. 3d. P.T.).

I am sure that it was by jacket-designer's licence that Mr. Hope's name is printed in letters three times as big as Beethoven on the cover of this record, which is entitled Volume One. His performances aren't in any way immodest; scrupulous, evidently studied with care, sometimes so loyal that the music sounds demure. He's more successful with the later Beethoven; the finale of Op. 110 is put together with purpose, whereas the early *Pathetic* Sonata sounds more like Weber than the up-and-

coming poet of the romantic era. The two smaller sonatas are nicely done, and the piano tone is clear and well focused, occasionally too loud for comfort but in general fixed between *poco forte* and *piano*—one could have done with more contrast.

If these are the four sonatas you want—well, I can't say more than that they're here, and a bargain too. Mr. Hope's performances don't begin to show the strength of interpretative character that we find in his eminent rivals; they're passable, but you want more than that in a gramophone record. W.S.M.

**CHOPIN.** Preludes, Op. 28, Nos. 1-24.

Iso Elinson (piano). Pye Mono CCL30112 (12 in., 28s. 9d. plus 9s. 4d. P.T.).

Guida	(12/53) LXT2287
Rubinstein	(4/55) (12/58) (R)RB16110
Askenase	(9/55) DGM19002
Lympny	(10/56) CLP1051

The artists listed below the main billing, have all given us something to admire and enjoy in differing degrees. Playing over their discs again I found little reason to change the opinions expressed in my reviews of their interpretations, but in point of recording Moura Lympny's disc sounded less well than before, Rubinstein's better, (except in the last prelude), and Guida's, the earliest of them, came out best.

Guida is the only one—and this includes Iso Elinson—to play the first prelude with an impetus that is not checked by unwanted rubato. Rubinstein's brilliance in Nos. 8, 16, 18 and 22 remains unsurpassed: Guida and Askenase are best in lyrical or delicately florid numbers, but some of the latter's tempi tend to be sluggish rhythmically and his is the least eventful playing. I still feel that as a whole Lympny's performance is the most satisfying of the lot avoiding, as I said, "the laboured, the too hasty, the wayward, and the smudgy", and I was sorry to find, on my present set, it did not reproduce as satisfactorily as the rest.

The new recording gives the best results tonally and, once Mr. Elinson settles down, he presents a musically rendering. In No. 1 he is jerky, in No. 2 he does not sufficiently subordinate the left-hand part to the right-hand melody and in No. 3 the running accompaniment is, to my mind, too precisely articulated instead of being *leggiero-meno-legato*. No. 4 is expressive but the impulse of the lovely singing tune is too often checked. With No. 6 Mr. Elinson finds his true form—it is beautifully played—and I liked the way he touched in the shower of decorative notes in No. 8.

He is a little unimaginative in the middle section of the nocturne-like No. 13—but not in the so-called "raindrop" prelude (No. 15)—and I could have done with a more "fiery" approach to No. 16 (*Presto con fuoco*). He "floats" No. 17 charmingly and keeps the low A flat bell tones in proper perspective. The good piano tone of the recording shows up well in the big chords of No. 20, played with much feeling, and the clear articulation of No. 22, so often a rumble of noise, is to be admired.



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String Quartet No. 6 in B flat, Op. 18/6  
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DGM 18341

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GEORGE FREDERICK HANDEL  
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Vladimir Yampolsky, Piano  
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Hungarian Songs  
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This, then, is a performance with very many good points, the playing of a musician whose previous discs have come in for some adverse criticism in these pages but who has now perhaps come to terms with the microphone.

A.R.

**CHOPIN. Piano Works.** Mazurka No. 49, in F minor, Op. 68, No. 4† : Etude in F major, Op. 25, No. 3† : Etude in C sharp minor, Op. 10, No. 4† : Scherzo No. 1 in B minor, Op. 20† : Prelude in C sharp minor, Op. 45 : Valse No. 3 in A minor, Op. 34, No. 2 : Valse No. 14 in E minor, Op. Posth. : Etude in A minor, Op. 25, No. 4. Items marked † Peter Frankl (piano), remainder Tamás Vásáry (piano). Supraphon Mono LPM374 (10 in., 22s. 3d. plus 7s. 3d. P.T.).

I cannot attempt to guess the motivation which led Supraphon to split up this disc between two pianists, especially when they are of patently different standards, and when one of them is Tamás Vásáry, whose D.G.G. recording of Liszt pieces was one of the highlights of last year and who proves here that this was no isolated flash in the pan. Was he not thought worthy of two sides of a ten-inch disc? His playing is a joy : highly sensitive and poetic, graceful and flexible without pulling the music about. In the C sharp minor Prelude and E minor Valse, his beautifully judged dynamic subtleties are notable, as is his delicacy and the exquisite "lift" in the transition to the major central section of the A minor Valse; while in the A minor Etude, for all his clean-cut exactness, one is more aware of the music than of his technique, which is as it should be. Peter Frankl, another young Hungarian pianist (two years Vásáry's junior, which makes him 24) and the winner of a number of international competitions, is a good player but not in the same class. He tends to use too much pedal, so that the Mazurka and the F major Etude sound rather woolly, he has considerably less tonal range, and in the C sharp minor Etude the balance of dynamics between the hands is not always ideal. The Scherzo is not very satisfactory, the incisive whirling quavers of the opening are clouded, and again and again he keeps to one level of volume instead of following Chopin's nuances. The engineers ruin the end of the Scherzo by prematurely fading the powerful last chord; but in any case this disc reflects little credit on the technical staff, since it is plagued with one of the most distractingly noisy surfaces I have heard for a long time.

L.S.

**SCHUBERT. Impromptus, D.946.** No. 1 in E flat minor : No. 2 in E flat major : No. 3 in C major. **Fantasia in C major, D.760, "Wanderer".** Claudio Arrau (piano). Columbia Mono 33CX1569 (12 in., 30s. plus 9s. 9d. P.T.).

These three "Impromptus" are the little-known and unnamed pieces Schubert wrote in the last year of his life; previously they had been recorded only by Giesecking.

Arrau plays them even better, though he cannot persuade me that they are of much interest. The first two are extremely long, and similar in construction, being rondos of a very elementary type which can be represented by the letters A-B-A-C-A. Schubert himself seems to have been unhappy about the length, for in the first one he crossed out, so to speak, C-A, and this shorter form is printed in the Collected Works and the Breitkopf edition. But Peters print the lot, and Arrau plays the longer version with all repeats, and this I think is a mistake. There are a terrible lot of repeats, for A, B and C are all in binary form. These contrasting sections are so very contrasted and so self-sufficient and they seem to have so little to do with each other, that one suspects Schubert of throwing together a job lot of fragments in the hope of raising some ready cash as quickly as possible. I cannot believe that a composer so passionately interested in constructional experiments as Schubert could, at the height of his powers, have felt happy about these naively concocted pieces. Nevertheless they have their moments, especially the third, which is shorter and tauter, and if second repeats had been omitted (or, better still, both), Arrau's beautiful playing might have converted me to them. The first two each take a quarter of an hour and fill a side. Most of the second side is taken up with the *Wanderer Fantasia* and this, as played by Arrau, is, if I may be allowed the expression, a proper knock-out. His performance is immensely powerful and at the same time lovingly lyrical, slightly fanatical and at the same time completely relaxed. I have never enjoyed the work so much. With some pianists it can sound full of sound and fury, signifying you know what; here it blazes with conviction. I hope Columbia will reissue this performance either on its own or coupled with something more attractive.

A few random thoughts : there is an unusually generous amount of music on this disc, and it is very nicely recorded; there is some pre-echo in the first Impromptu; Arrau plays the appoggiaturas in the second Impromptu on the beat in the eighteenth-century way, which sounds a little odd in Schubert.

R.F.

**KREISLER. Violin Pieces.** Præludium and Allegro : Chanson and Pavane Louis XIII : Minuet : La Précieuse : Andantino : Sicilienne and Rigaudon : Caprice Viennoise : The Old Refrain : Schön Rosmarin : Liebesleid : Mid-night Bells : Liebesfreud : Tambourin Chinois. **Rafael Druian** (violin), **John Simms** (piano). Mercury MMA11007 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

The second side of this record consists of original compositions by Kreisler; and so too does the first—but in this case entirely of those "classical manuscripts" originally attributed to Pugnani, Martini, Francoeur and the rest of them, and described in publication and performance as Kreisler "arrangements". An early edition is in front of me as I write : "The original

Manuscripts used for these transcriptions", it announces, strictly truthfully, "are the private property of Mr. Fritz Kreisler and are now published for the first time; they are, moreover, so freely treated that they constitute, in fact, original works". Then the threat : "Further transcriptions of any of these compositions will therefore constitute an infringement of copyright". When the truth was disclosed in 1935 there was some public anger, but the purpose of the deception had by then been served : a hearing had been given to the music of a star violinist who also happened to be a very good composer. For the subterfuge to have been thought necessary the age of compulsory specialisation must have seemed even then to be dawning—now it has not merely dawned, but is in high noon, and woe betide an acknowledged expert practitioner in one field of music who endeavours to exercise in public his skill in another. R.F. asked recently where the *Valses oubliées* of today's star violinists were; and I think part of the answer is that they are indeed *oubliées*, put away in the bottom drawer. Few violinists unfortunate enough to have a gift for composition would now also be unwise enough to try to exercise it, however strong it might be, in public with any success.

It is possible, indeed, that our passion for pigeon-holing is the cause of our missing a repertory of modern violin encores as valuable as those of Kreisler in his day; yet it is unlikely, for these are so exceptionally enchanting. And presented on this record with every advantage, for Rafael Druian declares himself a violinist with an ideal style for the particular purpose; strong, sure, richly-toned, and with enough of a romantic style to deal with *Liebesleid* and *The old refrain* without exaggerating their sentiment. The strength is at its most effective in some of those "classical manuscripts"; the sureness in the more technically exacting *Caprice Viennoise* and *Tambourin Chinois*. But everywhere there is a demonstration on Druian's part of how to play these Kreisler pieces; on John Simms's part of how to accompany them; and on Mercury's part of how to record them. In its field, a winner.

M.M.

**SCHUMANN. Piano Works.** Fantasia in C major, Op. 17 : Toccata, Op. 7 : Arabesque in C major, Op. 18. **Julius Katchen** (piano). Decca Mono LXT5438 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

Katchen usually seems to have all the technique in the world, and he plays much of this music with superb dexterity. There is also a good deal of poetic feeling, and sometimes rather too much for my taste. The *Fantasia* is a difficult work to bring off; it must have romantic warmth (i.e. rubato) but also classical coherence (i.e. not too much rubato). This, of course, is an oversimplification, but I do feel that Katchen is too intent on the trees to grasp the wood as a whole. He shapes individual bars beautifully, lingering delightfully, and if you heard any sixteen bar section from this *Fantasia* on its own you would say that this was Schumann playing of the highest class, and

it very nearly is. But there is too much lingering, too many phrases are beautifully shaped, so that the work as a whole tends to come apart at the seams. Schumann has marked it with extreme care. The word *rit.* occurs thirty-five times in the first movement alone, on one occasion six times within the space of nine bars. It looks as though he knew what he wanted. In view of this, pianists surely should not introduce additional "rits"; any other occasions when they feel the time should be eased, it should be done at least one degree less than on those occasions when the composer asks for it; often the pianist will come to feel that no easing is necessary. Katchen plays the outside sections of the first two movements for the most part admirably; it is in the middle sections and in much of the slow finale that he fails to hold things together. This *Fantasia* is one of Schumann's longest piano works, and it fills a side and a half. The two additional pieces are beautifully played; the *Toccata* is suitably brash, while in the *Arabesque* the degree of poetism that Katchen brings to the music seems enchantingly right. All the music is well recorded  
R.F.

**TOMASEK. Piano Works.** Rhapsody in F minor, Op. 41, No. 1: Rhapsody in A minor, Op. 41, No. 3: Eclogue in F major, Op. 35, No. 2: Dithyramb in C minor, Op. 65, No. 1: Eclogue in C minor, Op. 66, No. 6: Eclogue in A flat major, Op. 47, No. 2: Allegro in F major, Op. 52, No. 1. **Josef Hala** (piano). Supraphon Mono LPM408 (10 in., 22s. 3d. plus 7s. 3d. P.T.).

Until the appearance a short time ago of the A flat *Eclogue* in the *History of Music in Sound*, Tomasek was an unknown name to the gramophone catalogues. The present disc is the more welcome in showing us what we have missed and in bringing to life what was, for most of us, a mere name in musical histories. A longer-lived contemporary of Beethoven, he was not only one of the earliest Romantic composers, who specialised in short "mood" pieces, but an early Nationalist too. The delightful F major *Eclogue* here, for example, could almost be one of Smetana's Czech dances. In Tomasek's autobiography he tells us that, indifferent to sonatas and symphonies, he used to improvise (mostly at dusk) at the piano, attempting to translate Greek poetic forms into music. The *Eclogues* (published from 1860 onwards) sought to "transport the listener into an idyllic life": the F major is indeed bucolic, and the A flat dance-like (it gains much by being taken a little faster here than in Lamar Crowson's recording), but the C minor, for all its sprightly Haydn-esque middle section, uses a somewhat more formal, Mozart-derived vocabulary. The *Rhapsodies* (Tomasek was the first to write in this form) are more rhetorical in character, particularly the F minor, which is cast in a stern, dramatic mould; the A minor combines the old toccata style with a feeling of restless enquiry. Both the *Dithyramb* and the improvisatory *Allegro* exhibit far more virtuoso keyboard writing, the former also

being bolder harmonically. Josef Hala plays these clearly and brilliantly, and has a vital rhythmic sense in all he plays; but it is a pity he is not well served by the recording which is of very restricted dynamic range.  
L.S.

#### TCHAIKOVSKY. The Months, Op. 37a.

**Lev Oborin** (piano). Parlophone Mono PMA1046 (12 in., 30s. plus 9s. 9d. P.T.).

The "Nouvelle édition revue par l'auteur en 1891" calls this work "Les Saisons, Op. 37 bis" (Op. 37 is the piano sonata), but *The Months* certainly seems a more sensible name for these twelve pieces. Each has a subtitle and a short quotation from a poem, and one can learn from these some curious information about Russian natural history. Thus "The Song of the Lark" is usual in March, although "The First Snow-drop" cannot be expected until April. Reaping is done in July, and the harvest gathered in August, so the farming season is only four to five months long. Christmas Day, inexplicably, is a time for waltzing. Lev Oborin is a large cheerful Russian who often accompanies David Oistrakh, and he plays these pieces with such sincerity and understanding that I enjoyed them as never before. Some of them are not in fact any great shakes as music, but Oborin makes a surprising number come off, largely by means of his perfectly judged sense of rubato. The final waltz is a triumph of good piano-playing up against a third-rate piece of music and turning it into something worth while. The well-known "TROIKA" is taken rather slowly and thoughtfully, with wonderful effect. He obviously believes in these pieces, and he makes us believe in them too. The recording quality is excellent.  
R.F.

**LAURINDO ALMEIDA. Falla. Jota:** Cancion: Polo. **Fauré.** Pavane, Op. 50 (transcribed Almeida). **Traditional.** Lass from the Low Country: Black is the colour of my True Love's hair. **Dowland.** Galliard: Come again, sweet love doth now invite. **Paul.** Passarinho está cantando. **Ovalle.** Modinha. **de Visée.** Prelude. **Traditional.** Au bois du Rossignolet. **Martini.** Plaisir d'amour. **Galilei.** Gagliarda. **Alessandro Scarlatti.** O cessate di piagarmi. **Bach.** Gigue: Bist du bei mir. **Laurindo Almeida** (guitar), **Salli Terri** (mezzo-soprano), **Martin Ruderman** (flute). Capitol P8461 (12 in., 30s. plus 9s. 9d. P.T.).

An earlier Almeida disc, Capitol P8406, broke away from the conventional guitar "programme" by offering an alternation of duets with voice and with flute. On this new record diversification is carried a step further, for all three contributors take part in some of the arrangements. The effect is often enchanting. Particularly, thanks largely to Salli Terri, in the case of the Portuguese songs; both *Passarinho está cantando* and Ovalle's *Modinha* go marvelously, the latter helped along by Ruder-

man's use of some mammoth bass flute extending even to a low E.

All the folk-songs, go very well indeed; and so do the three Falla contributions, taken from the *Seven Popular Spanish Songs*. The piano part of these has always been more clearly in a guitar style than almost anything else even Falla wrote; and Salli Terri and Almeida combine to give a classic performance. The whole set would be most welcome on disc, for the music sounds even more authentic in this form than in the original. This, however, could certainly not be said of the Fauré *Pavane*; yet this, too, has an extraordinarily haunting beauty in an arrangement which is nothing if not courageous!

For some of the older music Almeida uses a lute, and intersperses the songs with a few short solos. All are played and sung stylishly; yet the style concerned does seem at some remove from that of the folk-songs, and sometimes it is difficult to think that the programme as a whole is arranged to the best advantage. But few of the individual pieces are less than enchanting, and none is less than superlatively recorded; this is a very happy disc indeed. M.M.

#### PIERRE FOURNIER. Boccherini.

Adagio and Allegretto from "Sonata No. 6" (arr. Piatti). **Bach.** Nun komm der Heiden Heiland, BWV599: Ich ruf' zu dir, Herr Jesu Christ, BWV639: Herzlich tut mich verlangen, BWV727: O Mensch, bewein' dein' Sünde gross, BWV622 (all arr. Fournier). **Ravel.** Kaddisch from "Deux Mélodies hébraïques" (arr. Garban): Pièce en forme de Habanera (arr. Razelaire). **Debussy.** Prelude from "L'Enfant prodigue". **Fauré.** Sicilienne, Op. 78: Papillon, Op. 77: Elégie, Op. 24. **Pierre Fournier** ('cello), **Gerald Moore** (piano). Columbia Mono 33CX1644 (12 in., 30s. plus 9s. 9d. P.T.).

The set of sonatas from which the Boccherini comes was written for 'cello and unfigured bass (i.e. harpsichord), and



Pierre Fournier (Photo: Auerbach)

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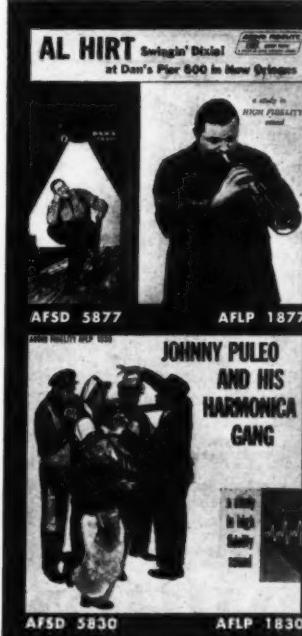
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despite their extreme difficulty they seem to have been popular all over Europe. For instance, they were published in London in 1775. The sixth is the only one that anyone ever seems to play today, perhaps because it does not go quite so high as the others, though goodness knows it takes the player high enough, higher than most nineteenth-century sonatas. Fournier plays the first two movements wonderfully well, and it is sad that he should not have given us the whole work; there is a third movement he has omitted, and I for one would gladly have traded it for one of the four Bach arrangements. These are all slow, and taken together they become a little tedious despite the beautiful playing; in any case they are surely to be preferred played on an organ as their composer intended. The other side is given over to French music, and on the whole I found this more enjoyable. The most considerable of the six pieces is the fine Fauré *Elegie*, the most immediately attractive the *Sicilienne* which Fauré wrote in 1898 for W. H. Squire and, because of its success, immediately popped into *Pelléas et Mélisande* (then being given at the Prince of Wales Theatre in London). All three of these Fauré pieces were written for 'cello in the first place, while Ravel intended his *Habanera* for any instrument. Of the two arrangements, the Ravel song *Kaddisch* sounds lovely in this new guise, and so does the Debussy piece (arranged by whom?) taken from his *Prix de Rome* cantata of 1884. Gerald Moore accompanies with his usual expertise, and the recorded quality is satisfying. R.F.

**JOHN BROWNING.** Chopin. Etude No. 5 in G flat major, Op. 10: Nocturne No. 8 in D flat major, Op. 27: Grande Valse Brillante in E flat major, Op. 18. **Liszt.** Mephisto Waltz. **Bach.** Now comes the Gentiles' Saviour: In thee is Joy (both arr. Busoni). **Schubert.** Impromptu No. 7 in B flat, D.935. **Debussy.** Reflets dans l'eau from "Images No. 1". **Rimsky-Korsakov.** Flight of the Bumble Bee from "Tale of the Tsar Saltan" (arr. Rachmaninov). **John Browning** (piano). Capitol Mono P8464 (12 in., 30s. plus 9s. 9d. P.T.).

The programme is clearly designed to display many different facets of piano-playing, and it certainly succeeds in displaying a high degree of sensitivity. The more restrained pieces—the Chopin, Schubert, Debussy, and Bach-Busoni—go exceptionally well; and so does Rachmaninov's arrangement of the old *Bumble Bee*, with Browning displaying some quite astonishing finger dexterity. This leaves the Liszt—a piece in which the same dexterity is pleasurable evident, but in which the last degree of diabolical brilliance seems to be missing. Purposely, I think; Browning's whole style declares a welcome reluctance to secure at all costs the maximum quantity of sound from his instrument, only a readiness to worry about the maximum quality.

This endeavour comes off pretty successfully, helped by good, clear recording on

Capitol's part, with a rich bass particularly rewarding in the Chorale Preludes. Once or twice the pieces on the disc follow on one another rather too quickly. M.M.

## CHORAL AND SONG

**BACH.** St. Matthew Passion. **Ernst Häfliger** (tenor), **Kieth Engen** (bass), **Antonie Fahberg** (soprano), **Max Pröbstl** (bass), **Irmgard Seefried** (soprano), **Hertha Töpper** (soprano), **Dietrich Fischer-Dieskau** (bass), **Walther Theurer**, **Wolfgang Haag** (transverse flutes), **Edgar Shann**, **Kurt Hausmann** (oboes), **Otto Büchner** (violin), **Oswald Uhl** (viola da gamba and 'cello continuo), **Franz Ortner** (double bass), **Karl Kolbinger** (bassoon), **Ekkehard Tietze, Hedwig Bilgram** (organ), **Munich Bach Choir, Munich Boys' Choir** (Chorus Master: Fritz Rothschuh), **Munich Bach Orchestra** conducted by **Karl Richter**. D.G.G. Archive Mono APM14125-8: ★Stereophony SAPM198009-12 (four 12 in., 120s. plus 39s. P.T.). Available only in presentation box complete with illustrated booklet, price 8s. 6d.

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This is a sumptuously produced recording of the *St. Matthew Passion* and one certainly cannot complain that D.G.G., as so often, has left us here without information. The four discs are contained in a linen-covered box, with a card giving the sequence of numbers on each side of the disc together with timings, and a splendid and beautifully printed pamphlet of thirty-six pages. This contains the portrait of himself by Haussmann, painted in 1746, which Bach, as all new members were required to do, presented to the Society of Musical Sciences, Leipzig, and a photograph of Karl Richter, the conductor; three essays by A. E. Cherbuliez, Werner Neumann and Walter Blankenburg respectively on Bach in Leipzig and his *St. Matthew Passion*, Musical Forms employed in the Passion; and its place in Divine Service, printed in German, French, and English (reasonably idiomatic), together with the text of the Passion in these three languages. There are, in addition, two reproductions of the Niederschrift autograph score showing Nos. 17-18 and 71-73, with the text written in red ink, and seventeen of Dürer's woodcuts of the Passion, two of them full-page.

All this magnificence would be wasted if the performance did not satisfy the expectations it arouses, but there is no need for any fears on that score. It does. There are criticisms to be made, as in every major undertaking of this kind, but the final impression, let it be said at once, is not only of devoted care, which is to be expected, but of high achievement, which is not always its result.

The conductor has a first-rate choir and orchestra at his disposal, equal to all demands, the only weakness of which as recorded lies, as so often, in the tenor line.

This is most clearly revealed in "O Mensch, bewein' dein Sünde gros" (35) and the two choruses "Las ihn kreuzigen" (54 and 59), but it need not be stressed. Where fully used the string and wind *continuo* ('cello, double bass and bassoon) are too heavy in tone in relation to the organ. In the tenor aria "Geduld, Geduld!", for example, one hears only a faint squeak from the four foot stop used on the organ. In general the solo voices are more forward in tone than in the Oiseau-Lyre recording, with the result that Edgar Shann's and Otto Büchner's lovely oboe and violin solo playing retire too much into the background in, respectively, the tenor solo, with chorus, "Ich will bei meinem Jesu wachen" (26) and the contralto solo, "Erbame dich, mein Gott" (47).

More serious is the conductor's treatment of the string quartet that accompanies the words of Jesus—except at the cry of desolation from the Cross, "My God, why hast Thou forsaken me", when His "halo" is withdrawn. Karl Richter presses too much on the strings with the result that, for example, at the words "Sit ye here, while I go yonder and pray", their prominence and the crescendo made towards the cadence sentimentalises the passage. This over-expressiveness is avoided in the two other available recordings. I have nothing but praise for Karl Richter's general conduct of the great work, his musicianly phrasing, his choice of just tempi and the dedicated feel of the whole interpretation. Ernst Häfliger has the right kind of tenor voice for the Evangelist and partakes of much of Peter Pears's consummate artistry in the part. His easy, unforced production is a great asset in the arias. Kieth Engen sings the part of Jesus with great authority and in a true bass voice to give resonance to the lowest notes. The minor parts are well taken by Antonie Fahberg and Max Pröbstl. Seefried's fresh and clear soprano is invaluable in her arias and Hertha Töpper gives a beautiful account of her part.

Her singing of "Ach, Golgatha" (69) is deeply felt. The most distinguished singing, however, comes from Fischer-Dieskau. I have never heard "Komm süßes Kreuz" (66) rendered with such deep interior feeling—one often dreads this long aria—and the viola da gamba obbligato is finely played by Oswald Uhl. Most beautiful, also, is Fischer-Dieskau's singing of the arioso "Am Abend da es kühle war" (74) and the aria—which can also seem so long—that follows "Mache dich, mein Herze rein". It should be said here that the two bars that contain the centurion's saying "Truly this was the Son of God" produce their overwhelming effect in a perfectly managed crescendo (72). I was deeply touched by the farewells to Jesus (72) which are expressed by each soloist in turn (and by the chorus) as if, as Schweitzer says, throwing flowers of remembrance into His tomb.

There were many good things in the Oiseau-Lyre and Vox recordings but, taken as a whole, these issues are surpassed by the present recording and, taking into account the criticisms made above, I recommend it as the one to be acquired. It will certainly be treasured. (The stereo issue of the *St.*

*Matthew Passion*, which has arrived at the last minute, gives greater clarity in every way without, however, securing a more favourable balance between solo voices and instrumental accompaniments in the arias. The solo violin is still too faint and the *pizzicato* basses still barely audible in "Ebarne dich" (47), but the organ is much more distinctly heard in the introduction to "Geduld, Geduld!" (41). The antiphonal choral responses in the opening and final choruses of the work do not make the effect I had hoped for, but all reach one from the same place. But, in general, the sound is splendid.) A.R.

★**BRAHMS. Lieder.** Mit vierzig Jahren (Ruckert): Steig' auf, geliebter Schatten (Halm): Mein Herz ist schwer (Geibel): Kein Haus, kein' Heimat (Halm): Herbstgefühl (Schack): Alte Liebe (Candidus): Abenddämmerung (Schack): O wüsst' ich doch den Weg zurück (Groth): Auf dem Kirchhofe (Liliencron): Verzagen (Lemcke): Regenlied (Groth): Nachklang (Groth): Frühlingslied (Geibel): Auf dem See (Simrock): Feldeinsamkeit (Allmers). Dietrich Fischer-Dieskau (baritone), Jörg Demus (piano). D.G.G. Stereophonic SLPM138011 (12 in., 30s. plus 9s. 9d. P.T.).

This recital is, as the German sub-title on the sleeve indicates, heavy with nostalgia and homesickness, and is certainly not to be recommended to those who are recovering from influenza. The poem of *Mit vierzig Jahren*, the *leitmotif* of the recital, describes the shock of discovering that half one's life is over, and Julius Stockhausen who "was to Brahms's songs very much what Joachim was to his chamber music", broke down when he first sang the song to the composer's accompaniment. Fischer-Dieskau, needless to say, does not do that, but he misses none of the moving emotion and final resignation of the song. The recital ends with *Feldeinsamkeit*, one of the most beautiful songs Brahms (or anyone else) ever wrote and here perfectly sung. There is no sense of hurry in the wonderful rising phrase and its turn with which each verse ends: nothing disturbs the picture of the man lying on the grass, loud with the

chirping of crickets, this hot summer day.

Fischer-Dieskau sings all but one (*Sappho'sche Ode*) of the five songs of Op. 94, beginning with *Mit Vierzig Jahren*, in sequence and so includes *Kein Haus, kein' Heimat* (*No house or home*) which lasts only twenty-three seconds, but makes its effect. These songs are uniformly sad, and the melancholy of Autumn invades the next song, *Herbstgefühl*, but the gloom lightens a bit in *Abenddämmerung* (*Twilight*). The second side begins with a song, one as well known as *Feldeinsamkeit*, wearily and vainly recalling youth long past *O wüsst' ich doch den Weg zurück* (*O that I might retrace the way to the land of childhood*) and then, with *Auf dem Kirchhofe*, we go into the churchyard! With *Verzagen* there comes a breath of sea air: the accompaniment pictures the waves breaking on the shore which, of course, remind the poet of his restless heart. *Regenlied* and *Nachklang*, songs about falling rain that awakens unhappy memories, are thematically connected, and here I must note the portentous pauses made between the bands on the disc which, in this case at least, is unfortunate as *Nachklang* should follow on almost at once. *Auf dem See*, a charming melody with a charming accompaniment, is—at last—a happy song, promising joy and rest to troubled hearts, and these emotions are realised in *Feldeinsamkeit*.

I must confess that I revelled in this Teutonic gloom as presented in such lovely music and such fine and sensitive singing as Fischer-Dieskau gives us from start to finish. Jörg Demus, if no Gerald Moore, accompanies well and the stereo recording gives, unlike the Seefried disc reviewed last month, a perfect illusion of singer and pianist in the right perspective. A.R.

★**CHOPIN. Polish Songs.** Smutna Rzeka: Gdzie Lubi: Dumka: Poset: Prez z moich oczu: Dwojaki Koniec: Melodia: Moja pieszczołka: Pierscien: Narzeczony: Czary: Leci Liscie z drzewa. Alina Bolechowska (soprano), Sergiusz Nadgrzowski (piano). D.G.G. Stereophonic SLPE133004 (10 in., 22s. 3d. plus 7s. 3d. P.T.).

Chopin's Seventeen Polish Songs, Op. 74, have already been recorded for Columbia by Eugenia Zareska. Eleven of them are here on the new disc, and also *Enchantments* (*Czary*), not one of the set, but first published in 1912. *Enchantments*, the longest of the songs, has varied sections; one of them a stirring tune, another an effective monotone declamation over shifting harmonies from the piano. Most of Chopin's songs are straightforward and strophic. The sides are short (total playing time just over 25 minutes) and one feels that there would have been room for several more songs. All the same, on the whole I prefer this disc to the earlier one; for Miss Bolechowska has a limpid, sweet soprano of great charm. There are some lovely gentle high notes in *Out of my sight*, and neat turns in *My joys*. The Columbia sleeve did not have the literal translations that J.N. hoped for when reviewing the disc, but "epitomes" of the

poems—which are a lot more helpful than the six-line general note (in four languages) which is what D.G.G. offers us, and identification by German titles which in some cases tally neither with Hedley's nor with the Columbia listing.

No one would claim that Chopin's songs are more than a fringe-item on the Lieder repertory; but I think that in this most attractive performance they are sure to give pleasure. The recording is admirable, with silent surfaces, and, of course, nothing to tell us it is "stereo" except its faithfulness.

A.P.

**GRIEG. Songs.** "Solveig's Song": "Solveig's Lullaby": "A Swan": "Last Spring". Annelies Küpper (soprano), Munich Philharmonic Orchestra conducted by Fritz Rieger.

**STRAUSS, RICHARD. Songs.** "Zueignung": "Ich trage meine minne": "Heimliche Auforderung": "Cecilia". Peter Anders (tenor), Munich Philharmonic Orchestra conducted by Fritz Lehmann.

**WAGNER. Wesendonck Songs.** "Der Engel": "Stehe stille": "Im Treibhaus": "Schmerzen": "Träume". Astrid Varnay (soprano), Bavarian Radio Symphony Orchestra conducted by Leopold Ludwig. D.G.G. Mono DGM19059 (12 in., 30s. plus 9s. 9d. P.T.).

I can imagine wanting to possess Astrid Varnay's versions of Wagner's songs for Mathilde Wesendonck, for this is singing of much insight and feeling and she makes a beautiful thing of the third one, "The Hot House", with its steamy atmosphere (that of the waiting and yearning in the third act of *Tristan*). The last one, too, "Dreams", is most artistically done. About the tonal values one may have reserves. This is a very strong but rather thick voice, and while splendid for riding the climaxes of Isolde or Brünnhilde, though admirably used here, it is apt to sound a little harsh and unwieldy. I think, were I embarking on a Wesendonck cycle, I would still prefer Flagstad who is, so to say, more attractively packaged—on big or little disc (Decca LXT5249 and LW5302, respectively).

Certainly I would not be drawn to the Wagner part, as such by the earlier contributions, which are not even very well recorded (side 2 has some wavering in pitch at the end of "Schmerzen" (Pains), but is generally up to standard). I cannot say so much for side 1. Annelies Küpper often sounds squally and unsteady. She manages the first Solveig song but sings a little flat in the Lullaby and overdoes the quiet charm of "The Swan" where a cool, reflective manner à la Josef Hislop or Björnsson is required for the apostrophe to the bird—not this emotional approach (and in German as well).

The late Peter Anders gets a good "bend" on "Cecilia", but his "Zueignung" strikes me as perfumy and it is accompanied by an awful orchestral equivalent of the vulgar pianoforte part. The voice rings out rather dry but vivid still. But the orchestra is often fuzzy.

P.H.-W.

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**★HANDEL.** Utrecht Te Deum and Jubilate. Zadok the Priest. Ilse Wolf (soprano), Helen Watts (contralto), Wilfred Brown (tenor), Edgar Fleet (tenor), Thomas Hemsley (bass), Geraint Jones Singers and Orchestra conducted by Geraint Jones. D.G.G. Archive Stereophonic SAPM198008 (12 in., 30s, plus 9s. 9d. P.T.).

The Utrecht *Te Deum* and *Jubilate* were among the first works that Handel wrote in England and for England; as Mainwaring, Handel's first biographer, remarks—"had our musicians been thought equal to the task, a foreigner would hardly have been applied to for the song of triumph and thanksgiving, which was now wanted". Both works were an instantaneous success and were performed with great frequency not only in London but also in the provinces, at the Three Choirs Festival, and later at the Festival of the Sons of the Clergy. An index of mid-eighteenth century taste (or lack of it) is shown by the later preference for the Dettingen *Te Deum*, a much more long-winded work, and decidedly inferior to the Utrecht *Te Deum*.

This recording was made in London last year at Walthamstow, using the most up-to-date stereo equipment, and the result is particularly fine. My pressing is absolutely flawless, which means that it is well up to the usual D.G.G. standard. I found some directional emphasis in the stereo, which helped in the concerted numbers and added depth to the *tutti*. Geraint Jones handles the scores with authority and extracts good tone from his chorus singers. I was a little disappointed in some of the soloists: in Helen Watts, who valiantly but unsuccessfully tried to make a counter-tenor part sound right with a contralto voice, and Wilfred Brown, who seemed a shade below his usual standard of excellence. If this were an ordinary D.G.G. recording, the use of a contralto for a counter-tenor (Elford, of the Chapel Royal, was the original soloist) could be condoned. But in an Archive record, which should place accuracy above all things, it is surely a cardinal error not to use a counter-tenor when the recording is being made in a country which boasts more counter-tenor soloists than any other country in the world.

The duet which Wilfred Brown and Edgar Fleet sing ("Vouchsafe O Lord") is a beautifully controlled performance, but when the *Jubilate* begins Brown is on his own, and the articulation of the floriture on the word "all" is, to my ear, most distressing. Ilse Wolf and Thomas Hemsley both sing well, and they are ably supported by a small but hand-picked group of instrumentalists.

Those who are used to a coronation-sized performance of *Zadok the Priest* may be a shade disappointed in this version, for it is obvious that a choir and orchestra of 56 cannot produce such a thrilling sound or such a volume of tone as a body of several hundred. Nevertheless, the detail is clear and there is sufficient weight to give the right impression; what we



The scene in Walthamstow Town Hall, London, July last, at the recording of the two Handel works reviewed on this page. This was the first recording session for the Archive label in this country.

have to do is to use a little imagination if we want to conjure up the sound of the first performance in 1727.

It is greatly to be regretted that the accuracy and care which one normally associates with a scientific undertaking such as the Archive Production should be severely lacking in the present issue. Several of the artists' names are misspelt on the label, and Edgar Fleet is announced as a bass (though the index card puts this right). The cards are full of errors and omissions, and the texts of *Te Deum* and *Jubilate* abound in misprints of all kinds. But the largest blot on D.G.G.'s escutcheon is the programme note written by F. Hudson. This combines pedantry and inaccuracy to a degree which is unacceptable in this kind of work. To make matters worse, these faults have been taken over wholesale by the French, German, and Spanish translators, who also add a few of their own. It is one thing to copy Deutsch's *Handel: A Documentary Biography*, but when Deutsch writes "superceded" for "superseded" there is little point in changing it to "superceeded". It is very much hoped that this state of affairs will be improved. D.S.

**GREGORIAN CHANT.** Laudes Solemnes: Acclamations "Christus vincit"; Hymnus "Te Deum laudamus". **Choir of the Monks of the Benedictine Abbey of St. Martin, Beuron**, directed by Dom Maurus Pfaff, D.D., O.S.B. D.G.G. Archive Mono EPA37111 (7 in., 12s, plus 3s. 11d. P.T.).

These "Solemn Praises" are sung at certain Papal functions in St. Peter's and sometimes in the great square outside it. "Laudes" in praise of Caligula, Nero, Domitian, and Trajan are reported by Latin and Greek historiographers", Dr. Wellesz tells us in his book on Byzantine music, "and were composed in a kind of metrical prose". Like some other pagan

ceremonies they were taken over by the Christian Church, achieving great importance in Constantinople where they were used when a new Emperor was crowned, in honour of the Patriarch, and so forth. "Christus vincit" runs like a refrain through the long series of acclamations between cantors and chorus, the last being "Pax Christi veniat! Regnum Christi veniat! Deo gratias. Amen". ("May the peace of Christ come! May the kingdom of Christ come! Thanks be to God. Amen").

The version of *Te Deum* sung on this disc comes from the Benedictine *Antiphonale Monasticum* and is, I imagine, earlier in origin than the more florid versions in the *Antiphonale Romanum*. To hear this music sung by a huge throng is a thrilling experience which one cannot expect to find reproduced by a monastic choir, but it is valuable for students of plainsong to have the *Laudes*, excellently sung and recorded, made available on this disc. The Latin texts are given on the accompanying card.

A.R.

**MENDELSSOHN.** Lieder. Es weiss und rät es doch keiner, Op. 99, No. 6: Schilflied, Op. 71, No. 4: Neue Liebe, Op. 19, No. 4: Nachtlied, Op. 71, No. 6: Wanderlied, Op. 57, No. 6. With **Rudolf Gall** (clarinet).

**SCHOECK.** Lieder. Das bescheidene Wünschlein, Op. 24a, No. 7: Mit einem gemalten Band, Op. 19a, No. 4: Nachruf, Op. 20, No. 14: Reiseldorf, Op. 12, No. 1.

**SCHUBERT.** Lieder. La Pastorella, D.528: Seligkeit, D.433: Du bist die Ruh', D.776: Die Forelle, D.550: Der Hirt auf dem Felsen, D.965. **Maria Stader** (soprano), **Kurt Engels** (piano), **Rudolf Gall** (clarinet). D.G.G. Mono DGM19136 (12 in., 30s, plus 9s. 9d. P.T.).

Maria Stader is not, I think, a born Lieder singer but there are many things

in this recital that will give pleasure, especially her performance of Schubert's *Der Hirt auf dem Felsen* (*The Shepherd on the rock*)—with the clarinet obbligato modestly but well played by Rudolf Gall—which, of course, avoids the turn over in Rita Streich's recording of the song on D.G.G. EPL30288. Miss Stader observes most of Schubert's dynamic indications (which Miss Streich, as A.P. noted, largely ignored) and thus at the return to the home key in the final section gives us much of the magic of the composer's carefully marked double piano ("Der Frühling will kommen"). She is less successful with the really characteristic Schubert songs, *Du bist die Ruh'* and *Die Forelle*, making the difficult climaxes of the former too loud each time and not giving sufficient point to the words in the latter. Her Mendelssohn group is good: and here, in the elfin *Neue Liebe*, she darkens her tone imaginatively in the sombre conclusion of the song. In *Schifflied* (*Song of the rushes*) the singer does not pay sufficient attention to the composer's markings. Her lively singing of *Wanderlied* is a clue to the kind of thing she does best.

The Schoeck songs are attractive and one would like to know more of a composer who set several of the Mörike poems immortalised by Wolf. The sleeve note gives very sparse information on the subject, and no indication from which sets of songs the Lieder recorded come.

Karl Engel can only be described as a competent accompanist, not an imaginative one, and he is not helped by the thin recording of the piano. Taken as a whole there is a happy atmosphere about this recital, due to Maria Stader's vivacious singing, that is pleasant to encounter.

A.R.

**CHOIR OF ST. JOHN'S.** A tender shoot (Goldschmidt). Hear my prayer (Mendelssohn). Jesu, joy of Man's desiring (Bach). Ave Verum (Mozart). I saw the Lord (Stainer). Ye now are sorrowful (Brahms). Sonatas de I Tono (Lidon) (George Guest, organ). Choir of St. John's College, Cambridge (solo treble: Alastair Roberts; organist: Peter White) directed by George Guest. Argo Mono RG152 (12 in., 30s. plus 9s. 9d. P.T.). Recorded in the Chapel of St. John's College, Cambridge.

There are two possible attitudes to a disc of this kind; they ought by rights to be mutually exclusive, but I confess I have a certain sympathy with both. For anyone who cares deeply about the tradition of Anglican church music it is bound to be a disappointment to find one of our collegiate foundations choosing to record a Lutheran cantata-movement, a Roman Catholic motet in honour of the Blessed Sacrament and an aria from a biblical but avowedly agnostic oratorio—all of these, moreover, in arrangements that to a greater or lesser extent falsify the composers' intentions. On the other hand there is a strong strain of eclecticism in the Anglican church,

and all of these pieces (and many more far less worthy of performance) have found a place in the repertory, even to the point of ousting music actually composed for the Anglican services. Both unsophisticated churchgoers and those who share Mr. Betjeman's affection for encaustic tiles and hand-embroidered hassocks find in performances of this kind an inspiration and a solace. To them things which from a purely musical point of view one would deplore—the frailty of English treble tone, even the substitution of an organ arrangement for the composer's original orchestration—all help to bring the music into line with a particular concept of what church music ought to be.

Fortunately the music critic need not concern himself too deeply with these matters; all he is bound to do is to report on the quality of the performance and the recording. The choir of St. John's, Cambridge, sing with good intonation and clear diction, as you can hear from the little carol set to music by Otto Goldschmidt with which the record begins. In spite of the sleeve's statement that Mozart's *Ave verum corpus* "calls for an uninhibited performance" the choir is reluctant to be really forthright, and the handling of the chorale in *Jesu, joy of man's desiring* seems to me fussy, although many people, I know, will find it sensitive. Master Alastair Roberts is a good specimen of the *genus* English treble, but I think it was unwise of Mr. Guest to let him tackle the Brahms aria just yet, since he is clearly not ready for it either vocally or emotionally. Stainer's anthem, *I saw the Lord*, is not a bad piece, but in spite of its skilful eight-part writing it is difficult to feel that the music really matches up to the grandeur of Isaiah's vision. The organ piece that ends this recital is in the nature of a trumpet voluntary, being composed by José Lidon (1752-1827) to show off the *trompeta real* on his organ in Madrid. The organ at St. John's apparently now has a Spanish-type *trompeta real*, which is an example of eclecticism that will thrill organists more than it does me. Throughout the record the quality of the sound is exceptionally good, and I must particularly congratulate the Argo engineers for the way in which they have combined fullness of tone with clarity of diction. Altogether this is a disc that will give great pleasure to all except those who know, after a first glance at the list of contents, that it is not for them.

J.N.

#### VICTORIA. Officium Defunctorum.

**Popule meus.** Motets: O magnum mysterium; Pastores loquebantur. **Netherlands Chamber Choir** conducted by **Felix de Nobel**. Columbia Mono 33CX1641 (12 in., 30s. plus 9s. 9d. P.T.).

The Vox issue of Victoria's "swan-song", *Officium Defunctorum*, sung by the Choral Academy of Lecco under Guido Camillucci (and wrongly labelled *Missa pro defunctis* since it includes three other relevant items) had few virtues and many faults. Too many

voices were used, there was some poor intonation, and the studio-bound recording made it difficult to hear the movement of the inner parts. Church music needs a church acoustic of the right kind to make its proper effect and once again that is not to be found in the present recording; but, as we know from their previous discs, the singing of the Netherlands Chamber Choir, a body of the right size, is well balanced as well as most accomplished and the movement of the inner parts can be fairly clearly heard.

All but one of the pieces of the Proper and Ordinary of the Mass for the Dead are preceded by their plainsong intonations, sections of plainsong also occurring in the course of the polyphony, and these are well sung if not quite with the firm tone they require. Women's voices are not suited to plainsong, or indeed to Catholic Church music at all, but if they must be used Felix de Nobel's group have the right kind of tone.

There is some very expressive singing here, especially in the Gradual which rises to a fine climax, and one is left in no doubt about the greatness of this magnificent music.

The Mass is followed by a motet, *Versa est in luctum cithara mea* (*My harp is turned to mourning*), by the responsory *Libera me Domine*, sung at the Absolutions after the Mass and alternating throughout polyphony and plainsong—with a wonderful polyphonic section at "Dies irae", and finally by a most moving setting of words from the second lesson in Mattins of the Office of the Dead, taken from the Book of Job, "Taedit animam meam vitiae meae" ("My soul is weary of living"). The music, predominantly chordal, has most lovely cadences and is very well sung by the choir.

The first of the three other pieces on the disc, *Popule meus*, comes from Victoria's *Officium Hebdomadae Sanctae* (*The Office of Holy Week*). He set only the opening sentences of the *Improperia* (*Reproaches*) for Good Friday, as far as "Sanctus immortalis, miserere nobis"; these are used as refrains between the sentences following, which would be sung in plain-song. One misses here, particularly, the incisive tones of the *falsetti* (male sopranos) used in the Choir of the Pontifical Chapel (usually, but incorrectly, called the Sistine Choir) in the Latin responses to the Greek sentences, though the antiphonal effect is at least conveyed in the recording. Two Christmas motets follow, *O magnum mysterium* (the title also of one of Victoria's finest Masses) which is sung here with radiant tone and joyous expression, and the delightful *Pastores loquebantur*, in which the shepherds journey to Bethlehem to see the new-born child.

It is rumoured that the Westminster Cathedral Choir, under George Malcolm, have recorded all the Responsories from Victoria's Office of Holy Week, which is very good news, and I hope that Michael Howard and his Renaissance Singers, as newly constituted with *falsetti sopranis*, will make some discs on the lines of their recent and successful recital in London. A.R.

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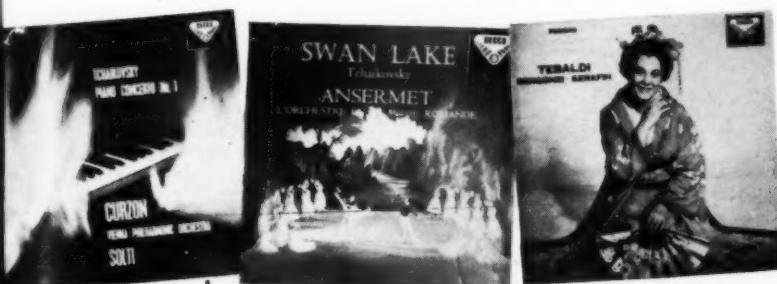
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## OPERATIC

**DONIZETTI.** *Lucia di Lammermoor*  
—complete.

Edgardo	Jan Peerce (ten.)
Enrico Ashton	Philip Maero (bar.)
Lucia Ashton	Roberta Peters (sop.)
Arturo	Piero di Palma (ten.)
Raimondo	Giorgio Tozzi (bass)
Alisa	Miti Trucato Pace (mezzo-sop.)
Normanno	Mario Callas (ten.)

With Chorus and Orchestra of the **Rome Opera House** conducted by **Erich Leinsdorf**. R.C.A. Mono RB16056-7 (two 12 in., 57s. 6d. plus 18s. 9d. P.T.).

Serafin

(3/54) 33CX1131-2

There is a marked difference of level between the Columbia and R.C.A. recordings of *Lucia*: the amount of volume suitable for the former makes the latter sound unbearably loud and fizzy, but once properly adjusted the R.C.A. emerges as far superior in body of tone and clarity of detail. Erich Leinsdorf is a conductor both lively and sensitive; he gives full effect to imaginative touches of orchestral colour in Donizetti's scoring, and secures better playing from his orchestra than Serafin did on his disc.

Comparisons between Callas's singing of the name part and any other artists who have sung it in our time are not of much value because of the unique character of her voice: whereas there is, at least, a common factor between the voices, let us say, of Pagliughi, Roberta Peters, and Joan Sutherland.

There never was, perhaps, a singer who made such a tragedy queen of the simple Lucia as Callas does, a character larger than life at all moments: and, perhaps, never one who so finely moulded her phrases, and gave points to her words just in this way. Against that one must set some ugly sounds and a failure to give true expression to Lucia's "one hour of joy" in "Quando rapito in estasi" and the subsequent duet with Edgardo. But no other singer of the part has so convincingly told the story of the fountain in "Regnava nel silenzio", made such a wonderful entry in the duet before mentioned, at "Dehl ti plac" or, in the Mad Scene, filled "Alfin son tua" with such deep pathos, or sung the *glissandi* in the concluding section, as P.H.-W. has said, "so fabulously". How then does Roberta Peters fare? She has a voice of most appealing quality and from her first words "Ancor non giunse?" ("Has he forgotten me?"), expressed with simple pathos, to the end of the part she has most certainly thought herself into the character, whatever she may miss of dramatic emphasis: her interpretation throughout sounds spontaneous and not "studied". There is an occasional "flutter" in the higher tones that should be ironed out, but she has a fluent technique and finds no need, as Callas did, to slow down the tempo in the sequential passage in "Quando rapito in estasi" (at "it ciel per me") and sings "Veramno a te" (taken at a slightly slower speed, with advantage, than by Serafin) with a better legato than Callas. Her obligatory loud D's and E flats in *alt* at the end of concerted passages

are the usual train whistle noise—it is a tiresome convention. She does very well indeed in the Mad Scene, except for some untidy phrases in "Spargi d'amaro"—the quaver rests should be strictly observed—and the balance between her voice and the flute in the cadenza is excellent. Callas knocked out the flute for six!

Jan Peerce lacks the ringing high notes of di Stefano and tires in his big scene at the end of the opera, but in general his full-throated singing and admirable enunciation of his words give pleasure. Philip Maero is not a singing actor of the quality of Tito Gobbi and the upper part of his voice is far from ingratiating, but he gives a competent performance and one not so relentlessly loud as that of Gobbi.

There is not much to choose between Raphael Arié's and Giorgio Tozzi's singing of Raimondo, both artists are very good, the latter especially so in his arioso, in the finale of the last scene of Act 2, "Rispetate in me di Dio". The minor parts are all better taken than in the previous set and the Rome Opera House Chorus, often so sleepy, sound fresh and lively. It should also be said that the great Sextet benefits much from the more clearly defined recording.

In spite of much that was thrilling in Callas's performance the present recording is the one I would want to buy today.

A.R.

(This R.C.A. recording has recently been issued in America on stereo whilst at the time this review was being written Callas, Tagliavini and Serafin were busy re-recording *Lucia* for stereo in the Kingsway Hall, London.)

**PUCCINI.** *La Fanciulla del West.*

Minnie	Birgit Nilsson (sop.)
Jack Rance	Andrea Mongelli (bar.)
Dick Johnson	Joao Gibin (ten.)
Nick	Renato Ercolani (ten.)
Ashby	Antonio Cassinelli (bass)
Sonora	Renzo Sordello (ten.)
Trin	Florindo Andreoli (ten.)
Sid	Giuseppe Costaroli (ten.)
Bello	Dino Mantovani (bar.)
Harry	Dino Formichini (ten.)
Joe	Antonio Costantino (ten.)
Happy	Leonardo Monreale (bass)
Larkens	Giuseppe Morresi (bass)
Billy Jackrabbit	Carlo Forti (bass)
Wowlke	Gabriella Carturan (sop.)
Jake Wallace	Nicola Zaccaria (bass)
Jose Castro	Carlo Forti (bass)
Un postiglione	Angelo Mercuriali (ten.)

With Orchestra and Chorus of **La Scala, Milan** (Chorus Master: Norberto Mola) conducted by **Lovro von Matacic**. Columbia Mono 33CX1631-3 (three 12 in., 90s. plus 29s. 3d. P.T.). Capuana (12/58) LXT5463-5

This "Scala" recording certainly has an odd-looking international cast, with Scandinavian heroine, South American hero, Italian baritone (hardly villain), and Slav conductor. Mme Nilsson, an Isolde, a Brünnhilde (but also a Turandot), with a strong shining voice, sailing to high C without a hint of strain, is far more successful than you might imagine at suggesting the adorable dime-novel heroine who wins all hearts—the miners', and ours. She has not quite the measure of her opening scenes. She doesn't call out "Hip" with quite Mme Tebaldi's conviction; and when Harry muddles his Bible-lessons, he is ticked off in sharp schoolmarm tones, without tender

amusement in them. But "Io non son che una povera fanciulla" is beautifully vocalised. The card-cheating scene and its coda are excellently dramatic, with the convulsive laughter at the close splendidly brought off. The final scene is most movingly done, with the phrases expertly graded, and a beautiful gentleness in the tone.

Occasionally one can point to a definite piece of handling that is "unidiomatic" (or un-Italianate). For example, Nilsson leaves a hole between D crescendo of "babbo mio" and the subsequent E of "S'amavan tanto" (in "Laggiù nel Soledad"). Tebaldi may breathe between the two notes, but her phrasing is such as to throw forward the impetus to the E, so that there is no effect of "hole". Nilsson makes a fine Minnie, and if there were not a finer still on record we might leave it at that. But the Decca set throws into relief too clearly the Swedish soprano's relative failings: a lack of delicate charm, and of humour (e.g., when she teases Dick in Act 2, page 177 of a recent Ricordi vocal score); a certain coolness and lack of variety in the vocal colour; and a failure to make much of Italian words. She is a Minnie, then, who scores more particularly in the overtly dramatic scenes, yet succeeds uncommonly well in the Finale. Tebaldi, who can bring all her experience of the other Puccini heroines, the fragile ones and the strong, to enrich her understanding of Minnie's difficult role, succeeds in every aspect of it, and probably beyond our highest expectations. Listening to the set again, I felt even more strongly that this is the finest thing she has put on disc.

Gibin is a promising tenor, and heard to better advantage in this set than he was at his Covent Garden début in February. He lacks what we might call "command", and does not bring off "Ch'ella mi creda" as a big hit-number. (Nor, odd to relate, does Del Monaco, though he comes much nearer to doing so.) Gibin has well-formed top-notes and a robust, pleasing tone, and though his manner is not ambitious, it is not tasteless either. The climax of "Or son sei mesi" is good. Mongelli is thoroughly inside the part of Rance, more so than Decca's Cornell MacNeil. His "Minnie, dalla mia casa" is moving. Zaccaria makes less of Jake Wallace's "Che faranno i vecchi miei", wonderful tune, than Giorgio Tozzi does: but I think the recording is largely to blame for this.

The first verse is too faint to register—softer than it would normally be if sung off-stage in the theatre—and then Jake seems to stay at the back of the stage all the time, not to lead the ensemble. In general, the sound-picture created is less convincing than Decca's. When Minnie turns the pages she seems to rustle the leaves of her Bible right into the microphone; but the knocking at the door in Act 2 (*con forza*, then *più forte*) is dim, not the dramatic interruption it should be. Again and again, little asides (such as Nick's spotting of the clue in Act 2, "Uno dei nostri avana") are so unclear as to be unintelligible, unless one has score or libretto open before one. The

virtue of the Decca set (magnificent in the stereo version, but surviving into the mono) is the naturalness and the clarity of the sound-picture: every detail there, but no exaggeration. The Columbia does not have this spaciousness or depth of focus. The sounds of the orchestra are splendidly captured, all the time. The centre of interest on the stage is generally well recorded (though I get some distortion with the octaves at the climax of the love duet); but the background is not always drawn to scale.

And background is extremely important in *La Fanciulla*. As I suggested in my earlier review, what caught Puccini's imagination most securely in this opera was this strange community: one girl surrounded by a group of desperately homesick men. The recording must suggest the animation and quick wild changes of spirit of the boys at the Polka bar, the comings and goings; and contrast this first with a shut-in effect for Minnie's bed-sitter, and then with the enormous spaces of the last act. The Decca stereo set does this to perfection, and it may be that I am carrying over what I heard there on to the mono discs (rather as one might do when listening to a broadcast of a production one has already seen). But I do find some of this sense of "atmosphere" missing from the new set—vividly though most of the smaller parts are taken. There is a wind-machine to simulate noises outside when the door opens in Act 2. But in general, it is an excellent realisation of the score, while Decca seems to catch us up right into the heart of a living performance. We feel intensely with the characters, as we might do in the theatre.

Matacic's conducting is notable specially for his vivid handling of the orchestral colours. Capuana's, for Decca, draws less attention to itself. Both are very good. The Decca set is a complete one of the opera, as Puccini revised it for the 1912 Ricordi edition. In the Columbia there are two cuts, both of them regrettable. One is from the foot of p. 37 to p. 48, the scene where Sid is caught cheating at cards. So we miss Rance's effective entrance, and his important little speech, "Cos'è la morte?" (which he takes up in the last scene). The second is pp. 78-80, where the boys read their mail, their only link with home. A.P.

(*Fanciulla* is now available in stereo on Columbia SAX2286-7-8—review pressings are not yet to hand.)

★**BIRGIT NILSSON. *Fidelio* (Beethoven): "Abscheulicher! . . . Komm Hoffnung". Ah, perfido! Op. 65 (Beethoven).**  
**Oberon** (Weber): "Ozean, du Ungeheuer". **Der Freischütz** (Weber): "Wie nahte mir der schlummer" . . . Leise, leise, fromme Weisse!". **Don Giovanni** (Mozart): "Or sai, chi l'onore". **Birgit Nilsson** (soprano), **Philharmonia Orchestra** conducted by **Heinz Wallberg**. Columbia Stereo SAX2284 (12 in., 30s. plus 9s. 9d. P.T.).

No one can reproach Birgit Nilsson, after hearing the stereo recording of these arias for sacrificing words to tone, a criticism that has before been made of her. Her splendid

singing is not only truly expressive but also incisive in enunciation. The balance between voice and orchestra is admirable, with the sound well blended, and I was particularly struck with the beautiful tone of the strings of the orchestra. Heinz Wallberg is a new name to me and he is a most sensitive accompanist in all these arias. Miss Nilsson's highest notes in the *Oberon* and *Don Giovanni* arias have a slight edge on them—especially the frequent high A's in "Or sai, chi l'onore"—that could only be banished, on my equipment, with a top cut that dulled the sound; but this "edge" is absent, fortunately, from the other arias. Thus the top B naturals in the *Fidelio* aria ring out splendidly clear and true. A slight difference in the placing of the A's and B flats by the singer, given the revealing nature of "high-fi", might account for the edge in the previous arias.

Miss Nilsson has to rage three times: against Pizzaro, Don Giovanni, and, in "Ah, perfido!", against a faithless lover, and she differentiates very well between the three characters she assumes. In "Ah, perfido!" she gives us some lovely soft singing in the gentler sections—but does not quite sustain interest in the second of these—but she excels in Leonora's great *scena*, both in the *Adagio*, which is full of the hope and tenderness the music expresses and in which she, alone of the sopranos recently heard in it, opens up her tone fully and easily when going up the scale to the high B natural, and in the *Allegro*, in which she achieves a thrilling climax.

The long phrases of "Leise, leise", in the *Freischütz* aria are beautifully sung and much, but not all, of Agatha's excitement at the approach of her lover is conveyed by the singer. "Ocean, thou mighty monster" is given a majestic performance.

What a joy it is, in this recital, to hear high notes attacked so cleanly and singing without a sense of strain. This is in almost every way a most successful disc. A.R.

#### ★SULLIVAN. *The Gondoliers*—complete.

The Duke of Plaza-Toro	Gernant Evans (bar.)
Luis	Alexander Young (ten.)
Don Alhambra del Borero	
Marco Palmieri	Owen Brannigan (bass)
Giuseppe Palmieri	Richard Lewis (ten.)
Antonio	John Cameron (bar.)
Francesco	James Milligan (bass-bar.)
Giorgio	Alexander Young (ten.)
The Duchess of Plaza-Toro	James Milligan (bass-bar.)

Casilda	Monica Sinclair (cont.)
Glanetta	Edna Graham (sop.)
Tessa	Elsie Morison (sop.)
Fiametta	Marjorie Thomas (cont.)
Vittoria	Stella Hitchens (sop.)
Giulia	Lavinia Renton (sop.)
Inez	Helen Watt (cont.)
	Helen Watt (cont.)

	With <b>Glyndebourne Festival Chorus</b> (Chorus Master: Peter Gellhorn) and <b>Pro Arte Orchestra</b> conducted by <b>Sir Malcolm Sargent</b> .
	H.M.V. Stereo ASD265-6 (two 12 in., 60s. plus 19s. 6d. P.T.). Mono : ALP1504-5 (9/57).

The mono version of *The Gondoliers* was the first in the H.M.V. series of non-D'Oyly Carte presentations of Gilbert and Sullivan operas to be issued. P.H.-W. greeted it in the September, 1957 issue of THE GRAMOPHONE with qualified praise, and

as a performance I can do no better with the new stereo version. More even than most of the Gilbert and Sullivan operas *The Gondoliers* is best heard in the idiom which successive generations of the D'Oyly Carte family have taken so much trouble to preserve.

Later issues in the series have been better, *Yeomen* because there is more reality, even today, and less fantasy in it, and *Pinafore* because of George Baker's individual performance as Joseph Porter and perhaps a little because of his infection of some of his colleagues with something of his own true Savoy spirit.

As a recording the mono version was very good, and the new stereo issue is even better. The overall sound is richer and fuller and the stereo quality gives a combination of separation and integration which is particularly effective and pleasant in the concerted numbers. Stereo also adds bloom to the solo voices, particularly those of Elsie Morison and Richard Lewis and helps to poise them in natural balance with chorus and orchestra. But with all the attractions of the recording I must confess, if I am to be honest, that I miss the authenticity of the traditional Savoy performances upon which I have been brought up.

W. A. CHISLETT.

#### ★WAGNER. *Der Fliegende Holländer*:

"Mit Gewitter und Sturm"; "Summ und brumm"; "Steuermann, lass' die Wacht". **Tannhäuser**: "Freudig begrüssen wir"; "Beglückt darf nur dich, o Heimat, ich schauen"; "Heil! Der Gnade Wunder". **Lohengrin**: "Seht! Welch ein seltsam Wunder"; "Gesegnet soll sie schreiten"; "Treulich geführt". **Die Meistersinger von Nürnberg**: "Wach auf! Ehr Eure deutschen Meister". **Götterdämmerung**: "Hoi-ho! Ihr Gibichsmänner". **Parsifal**: "Zum letzten Liebesmahl". **Elisabeth Scharrel** (mezzo-soprano), **Josef Greindl** (bass), **Bayreuth Festival Chorus and Orchestra** conducted by **Wilhelm Pitz**. D.G.G. Stereophonic SLPM136006 (12 in., 30s. plus 9s. 9d. P.T.).

This is to most intents and purposes a selection of Wagner choruses. Stereo captures a lot of that Bayreuth "wood-based" acoustic which those who have been to the Festspielhaus will identify from mere memory. There are also undeniably exciting vistas of sound such as the approach of the pilgrims in *Tannhäuser* and the barbaric joy of the Vassals in *Götterdämmerung*, but the Hagen who summons the latter, the distinguished Herr Greindl, sounds woefully wobbly. The mezzo listed above sings as Mary in the Spinning Chorus (one of the three chorus numbers from *The Flying Dutchman*), but it is a comparatively tame and plodding performance collectively. More disconcerting is the lack of absolutely true intonation in the choral parts of the scene of the entry of the guests in the Wartburg. Among the two "greatest" scenes here is the homage to Sachs at the end of *Meistersinger* when, after four hours

or so, the cumulative effect of Wagner's wonderful score usually reduces one to tears—in the theatre. It is quite extraordinarily difficult to judge out of context and so to say "cold". All I can say is that it sounds rather perfunctory, as if those taking part were in fact tired. The other is from *Parsifal*: the entry of the Knights to take up their places at the Eucharist, with the bells sounding deep and far off, and in a way it is indeed stirring and beautiful and the effect of really distant choirs is most startling. For some people this excerpt may be a deciding factor; myself I could never bear to keep replaying it again and again for fear of never again being able (as one should perhaps four or five times in life) to surrender to the experience of *Parsifal* done at Bayreuth. P.H.-W.

**MARIA CALLAS.** (a) *Anna Bolena* (Donizetti): "Piangete voi?"; "Al dolce guidami castel natio". (b) *Hamlet* (Thomas): "A vos yeux"; "Partagez-vous mes fleurs"; "Et maintenant écoutez ma chanson". (c) *Il Pirata* (Bellini): "Oh! s'io potessi"; "Col sorriso d'innocenza". **Maria Meneghini Callas** (soprano, a, b, c), with **Monica Sinclair** (contralto, a), **John Lanigan** (tenor, a), **Joseph Rouleau** (bass, a), **Duncan Robertson** (tenor, a), **Chorus** (a and c). All with the **Philharmonia Orchestra** conducted by **Nicola Rescigno**. Columbia Mono 33CX1645 (12 in., 30s. plus 9s. 9d. P.T.).

This is a most remarkable record, not only for its material (pure gain) but for its astonishing vividness and dramatic poetry. It will, I judge, intensify all the same the controversy which this exceptional singer already incites. Those who cannot admit any faults will not be able to overlook the one or two (to my ear) almost intolerable blemishes (though there is nothing quite like the screech at the end of the Abigail scene in the Verdi recital of last month). On the other hand those who doubt the claims made by the fans for her interpretative powers will surely be won over by the exquisitely poignant and delicate art exhibited by many of the quieter passages. And yet . . . the pity of it; that a singer who can sing the phrase, "des larmes de la nuit la terre était mouillée" as she does, cannot also like Melba cap it with a perfectly attacked and held climactic high note. The attack here is not as insecure as elsewhere, but when the voice is used at full pressure the attack seems to me always perilous. Perhaps that is exactly what the Callas fans like; but can they possibly like the insecure sostenuto in nearly all loud high notes? Mme Callas starts all these three great scenes singing like an angel, but by the end of them, she is often more apt to be sounding like a bird of prey in a rage.

But nobody could get more dramatic truth out of Ophelia's Mad Scene, or really more tenderness out of "Hamlet est mon époux et moi je suis Ophélie" (with a little catch and turn in the enunciation of the name). To be noted (and never forgotten

too) is the extraordinary inwardness of the veiled or hummed snatches of folksong and at the other end of the scale, the positively maniac *marcato* rhythm, suggesting with extreme realism these rather alarming transitions from simple sadness to mysterious unexplained glee which are alas to be noted among the unbalanced. Altogether Ambroise Thomas is made to seem greatly increased in stature and though I think he would have found that final note in "Pourtoi je meurs" unendurable, he would surely have been grateful for much else.

The *Anne Boleyn* scene takes the soprano again through the whole gamut of emotion: tender recollection, alarm, dismay, fiery resignation and in all moods Mme Callas is intensely identified with the music which is very typical of Donizetti's grand manner and yet at one point includes a quote from "Home sweet Home" (as we know the tune when Bishop uses it in *Clari*). This is just the sort of thing the actress in Mme Callas does to perfection. Note too the "genuineness" of her amazement on learning of her brothers' detention. Oh, it was well worth presenting the entire great scene thus with admirable support and fine recording. It occupies the whole of one side.

Ophelia is partnered by the big scene from *The Pirate* and this too gives Mme Callas a chance to show her versatility in mood painting. The longing for the absent Ernesto, and the prayerful reflections recall "Casta Diva" and the crashing finale is thrilling, though pierced with some terrifying top notes. All very thrilling, and yet in a way, though the singer shows her genius in revivifying this kind of music I cannot but wish she could deploy her art in some field of song (such as German Lieder) where high C's *con tutta forza* simply do not occur. But as far as the present record goes, I can only commend, with the usual cautions. It has been a thing of much wonder to me.

P.H.-W.

**HEINRICH HOLLREISER. Der Freischütz** (Weber): "Was gleicht wohl auf Erden". **Lohengrin** (Wagner): "Treulich geführt". **I Pagliacci** (Leoncavallo): "Bimbaum, ruft der Glocke Ton". **Tannhäuser** (Wagner): "Beglückt darf nun dich, O Heimat". **Vienna State Opera Chorus** and **Vienna Symphony Orchestra** conducted by **Heinrich Hollreiser**. Philips Mono CFE15033 (7 in., 11s. plus 3s. 7d. P.T.).

The jolly huntsmen's chorus from *Der Freischütz* is excerpted from the excerpts on SBR6216! It provides a couple of minutes of heartening tonguing and ländler bounce. Frankly one needs it because Elsa's bridal procession, beautiful inspiration in its way, is now pretty hard to find exhilarating "from cold". It is, however, well sung and spaciously recorded. And what, we wonder vaguely, is "Bimbaum"? Ah, German for "Ding, Dong" of course. If you want the Bell Chorus from *Pag* in German, go right ahead, without any reservations. The Pilgrims returning from Rome is another matter; and it sounded very noble and full of perspective on my machine.

P.H.-W.

**JOAN HAMMOND. Madama Butterfly** (Puccini): "Ancora un passo o via" †. **Manon Lescaut** (Puccini): "Sola perduta, abbandonata". **Turandot** (Puccini): "In questa reggia" †. **Andrea Chénier** (Giordano): "La mamma morta". **Cavalleria Rusticana** (Mascagni): "Regina Coeli" †. **The Bartered Bride** (Smetana): "Ah! Bitterness". **Dalibor** (Smetana): "Do I live?" †. **Eugene Onegin** (Tchaikovsky): "Oh, what shall I do now?" †. **Rusalka** (Dvořák): "Gods of the Lake". **Queen of Spades** (Tchaikovsky): "Twill soon be midnight now". **Joan Hammond** (soprano) with chorus in items marked † and **Philharmonia Orchestra** conducted by **Walter Susskind**. H.M.V. Mono ALP1680 (12 in., 30s. plus 9s. 9d. P.T.).

Joan Hammond is generally such a successful recording artist and has made so many popular titles, and vice versa, that one comes to the Italian side of this recital with pretty high expectations and a fair certainty of how the voice will sound. Well, in some instances it sounds very well indeed; but she fails, I think, rather to bring off the ending of "La Mamma morta", the accompaniment is sluggish and timid, and a final high variant as an ending is an artistic mistake. The appalling test of "In questa reggia" is reasonably well passed, though not without a considerable sense of strain at the top. Again, the tempo is very unbraced and leisurely, but this permits attentive enunciation. There is no Calaf, but a chorus does its winding up. There is in the Puccini generally a certain wispiness in the phrasing and a lack of bloom on the higher part of the compass which made me enjoy Miss Hammond's singing of these familiar things rather less than I have at other times. The Easter Hymn from *Cavalleria* is not a great success; the chorus sounds tentative and where the Santuzza should be fervent she also should be absolutely sure.

The reverse side is much more rewarding; particularly do I like this excerpt from Tatiana's "too late now" admonition from the final scene of *Eugene Onegin* where the reminiscences of the Letter Scene come back with a delicate irony. It is good to have this on record and nicely done too. Marenka's aria is reflective and charming, and here the "top" sounds firm and comfortable which is not the case quite in the *Dalibor* aria (something like the Bohemian equivalent of Leonora's "Hope" aria in *Fidelio*).

Still I think it is good to have such a piece in English on record, and as in the *Rusalka* (which Miss Hammond has recently been playing at Sadler's Wells) there is an attractive sincerity and artistic aim (not always perfectly realised) about the performances. Liza's agonies by the Neva waiting for horrid Hermann to turn up intensify the suffering by having a pantomime rhyming couplet effect in English. It really takes all Miss Hammond's sincerity to get away with "Oh, I am weary; my life is dreary", etc.

On the whole, this is a useful compendium of Miss Hammond's good numbers, even if one has to issue the caution that it may not in all things come up to your memories of your best 78's.

P.H.-W.

**GABRIELE SANTINI.** *La Forza del Destino* (Verdi) : (a) Overture; (b) "Il santo nome di Dio"; (c) "La Vergine degli Angeli"; (d) "Rataplan, rataplan". **Il Trovatore** (Verdi) : (e) "Vedi! le fosche notturne". **Manon Lescaut** (Puccini) : (f) Intermezzo, Act 3; (g) "In quelle trine morbide"; (h) "Sola perduta abbandonata"; (i) "Donna non vidi mai". **La Fanciulla del West** (Puccini) : (j) "Ch'ella mi creda libero". **La Bohème** (Puccini) : (k) "Che gelida manina". **Nabucco** (Verdi) : (l) "Va, pensiero, sull' ali dorate". **Paolo Montarsolo** (bass, b, c), **Floriana Cavalli** (soprano, b, c, g, h), **Gabriella Carturan** (soprano, d), **Giuseppe Campora** (tenor, i, j, k), **Rome Opera House Chorus** (Chorus Master: Giuseppe Conca, d, e, l) and **Orchestra** conducted by **Gabriele Santini**. H.M.V. Mono ALP1672 (12 in., 30s. plus 9s. 9d. P.T.).

This curious operatic mish-mash contains sizeable items—though usually the most obvious and hackneyed at that—from *Forza* and *Manon Lescaut* quite adequately sung in most instances and something more than adequate in the matter of the "Vergine degli Angeli" scene. There are also rogue contributions by the tenor Campora, who sings agreeably with good tone and lift, and two other almost too well-known choruses from Verdi, both rather slackly sung, though the conducting by Maestro Santini, which is the only constant thing in the collection, is as ever alert, unsensational and highly professional. In the rarer Rataplan, the chorus is more on its toes and it is the gesticulation of the mezzo vivandière herself who irritates. The other

soprano, Cavalli, holds a nice line in "La Vergine degli Angeli", but her *Manon Lescaut* is unexceptional. The bass sounds rather light weight for the part of the Padre Guardiano. It could be argued that you might want this kind of all-in record on the score of the conductor's distinction, just as you might (with more reason, however) wish for a similar operatic rag-bag from Toscanini. But if you are interested in getting the sung items for themselves alone, you won't have much difficulty in picking out as good or even better versions. The recording is quite adequate at all points.

P.H.-W.

**RENATA SCOTTO.** *La Traviata* (Verdi) : "E strano! . . . Ah, fors'è lui" **I Puritani** (Bellini) : "Qui la voce". **Lucia di Lammermoor** (Donizetti) : "In dolce suono . . . Ardon gli incensi". **Il Barbiere di Siviglia** (Rossini) : "Una voce poco fa . . . Io sono docile". **Turandot** (Puccini) : "Signore ascolta!"; "Tu che di gel sei cinta". **Madama Butterfly** (Puccini) : "Un bel di". **Mefistofele** (Boito) : "L'altra notte in fondo al mare". **Gianni Schicchi** (Puccini) : "O mio babbino caro". **Renata Scotto** (soprano), **Philharmonic Orchestra** conducted by **Manno Wolf-Ferrari**. Columbia Mono 33CX1638 (12 in., 30s. plus 9s. 9d. P.T.).

Miss Scotto scored a great hit with the public during the Italian season at the Stoll (before the theatre was demolished) and she successfully replaced Maria Callas for the final performances of *La Sonnambula* at the Edinburgh Festival two years ago. She is also now "featured" with Maria Callas in *Medea*.

I would have expected her coloratura excerpts to be the best of this recital, but in fact this is not so. The slow section of "Qui la voce" is attractively done, but as in the Mad Scene from *Lucia* and "Sempre Libera" from *La Traviata*, the florid and fast singing, though competent and passable, is far from easy or perfect. There is a lot of strain and an unevenness of scale, besides some heavy weather in grappetti. The "Una voce poco fa" is the least good of these choices. On the other hand, she sings "Un bel di" with excellent line and a touching feeling for the drama. Indeed all her Puccini is agreeable in the modern lirico-spinto manner. The end of Liu's second and last song needs another twenty seconds of orchestra. Miss Scotto's good intentions have been perfectly illustrated at the end of Liu's first song at the final "Liu non regge più" ("Liu can stand no more") she attacks the last high note softly and tries to swell it out, but the swell becomes an uncontrolled shriek.

I want to give the assurance that, though judged by high standards, this is something of a disappointment, indulgent fans will find a lot to admire.

P.H.-W.



Giuseppe Campora

(E.M.I. Photo)

**STEFAN ISLANDI.** (a) **La Bohème** (Puccini) : "Che gelida manina". (b) **Fedora** (Giordano) : "Amor ti vieta". (c) **Rigoletto** (Verdi) : "La donna è mobile". (d) **I Pagliacci** (Leoncavallo) : "Vesti la giubba". (e) **L'Elisir d'amore** (Donizetti) : "Una furtiva lagrima". (f) **Les Pêcheurs de Perles** (Bizet) : "Au fond du temple saint". (g) **La Forza del Destino** (Verdi) : "Solenne in quest'ora". (h) **Il Trovatore** (Verdi) : "Se m'ami ancor"; (i) "Mal reggendo all'aspro assalto". **Stefan Islandi** (tenor) with (f) and (g) **Henry Skjaer** (baritone), (h) and (j) **Else Brems** (mezzo-soprano). (a) to (e) with **Copenhagen Philharmonic Orchestra** conducted by **Sv. Chr. Felumb**, (f) to (j) with **Royal Danish Orchestra** conducted by **Egisto Tango**. H.M.V. Mono BLPC4 (10 in., 22s. 3d. plus 7s. 3d. P.T.).

I have no doubt that this is the record for which many patrons of the Royal Opera in Copenhagen, and all loyal Icelanders have been waiting impatiently. Islandi, now in his early fifties, is evidently popular in Denmark and has toured other parts of Europe and America with the Icelandic Singers. His voice sounds to be free and well focused, rather sweet in some numbers, more robust in others; the recordings were made some time ago—probably in the early 1940s from the sound of them, and the information that Islandi joined the Copenhagen Opera in 1938.

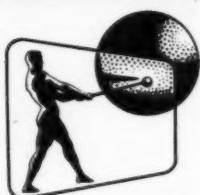
The singing is quite pleasant—Islandi is joined by a forthright, rather hard baritone, and by a sometime Covent Garden Carmen, in certain numbers—but of no irresistible character or inevitability. Icelanders and Danes might feel the same if faced with a record of operatic arias by Charles Craig or Jon Vickers; but I hope not, and am sure that British record collectors would prefer one!

W.S.M.

**STATE OPERA, WARSAW.** **Don Giovanni** (Mozart) : (a) "Deh vieni alla finestra"; (b) "Madamina". **La Forza del Destino** (Verdi) : (c) "Pace, pace, mio Dio". **Don Carlos** (Verdi) : (d) "Ella giammari m'amo". **Il Ballo in Maschera** (Verdi) : (e) "Eri tu che macchia vi quell'anima". **Carmen** (Bizet) : (f) "La fleur que tu m'avais jetée". **Madama Butterfly** (Puccini) : (g) "Un bel di vedremo". **La Bohème** (Puccini) : (h) "Che gelida manina". **Andrea Chénier** (Giordano) : (i) "Nemico della patria". **Andrzej Holski** (baritone, a, e, i), **Edmund Kossowski** (bass, b, d), **Alina Bolechowska** (soprano, c, g), **Bogdan Paprocki** (tenor, f, h), **Berlin Radio Symphony Orchestra** conducted by **Mieczyslaw Mieczyslawski**. D.G.G. Stereo SLPM136014 (12 in., 30s. plus 9s. 9d. P.T.).

Excellent stereo recording with good co-operation from the Berlin Radio Orchestra shows these four singers from the Polish State Opera in a good light. They are not perhaps exceptional artists, but

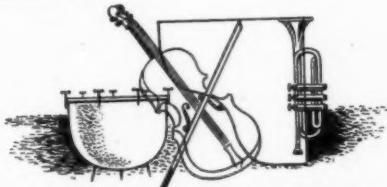
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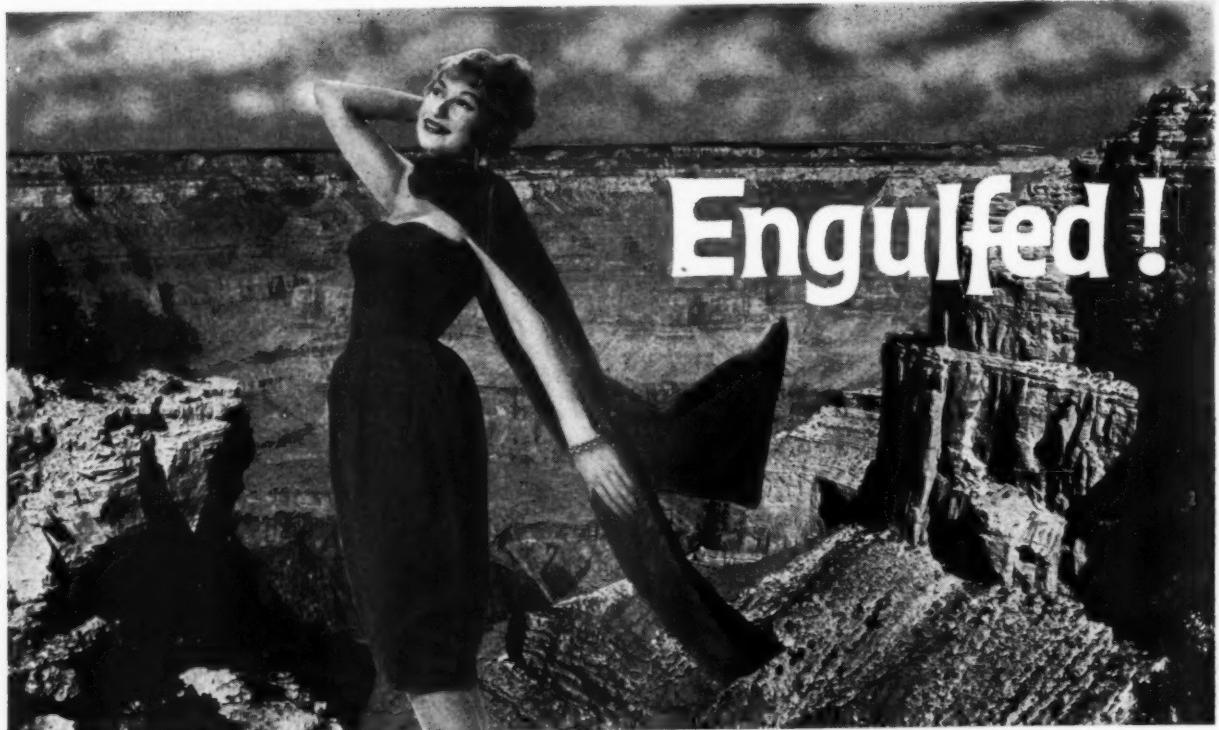
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artists they are; the baritone with his generous yet not vulgar warmth of feeling in Giordano and Verdi, the soprano with a lightish weight but an attractive, clear, bright timbre keeping a good shape in "Un bel di" and "Pace, pace", the bass giving a good regulation account of Leporello's catalogue and showing a suave sense of style in the King's aria from *Don Carlos*. The tenor has an individual timbre; a genuine tenor quality though not with maximum security at the top. But he is unquestionably a skilled and instinctively musical singer, far more of an artist than so many of the Italian tenors we hear. In short, these are good standard Polish accounts of international test pieces. Could we put forward such a quartet from Covent Garden? Certainly. Then why not? Don't ask me.

P.H.-W.

## CLASSICAL REISSUES

**ARTURO TOSCANINI.** *Symphonies Nos. 1, 2, 3 and 4* (Brahms). N.B.C. S.O. R.C.A. RB16007-16100 (115s. plus 37s. 6d. P.T.). From H.M.V. ALP1012 (11/52), ALP1013 (11/52), ALP1106 (10/54) and ALP1026 (6/53).

**ARTURO TOSCANINI** "Symphony No. 8, 'Unfinished'" (Schubert). *Variations on a Theme by Haydn* (Brahms). N.B.C. S.O. R.C.A. Mono RB16092 (12 in., 22s. 9d. plus 9s. 4d. P.T.). From BLP1038 (2/54) and ALP1204 (12/54) respectively.

**SIR THOMAS BEECHAM.** *Symphony No. 8, "Unfinished"* (Schubert). R.P.O. Philips Mono EFR2002 (10 in., 11s. plus 4s. 10d. P.T.). From Columbia 33CX1039 (6/53).

The reappearance of Toscanini's recordings of all the Brahms symphonies on the R.C.A. label is a most welcome event, for they should never be unavailable. As commercial ramifications are the only reason for their ever being off the market I had intended to give them what I believe is called in book circles a "reviewer's reading", a skim through. But, started on the first, I could not leave these ardent, blazing performances alone. They are wonderful and it is certain that, whatever the claims of other conductors, no Brahms lover should be without these. On their new label they sound very well and one need not fear the unpleasant sound associated with many Toscanini recordings, only the 3rd being less good.

Toscanini's *Unfinished*, on the other hand, never was one of my favourites but it sounds smoother on this well-surfaced reissue and once you accept the bustling style for the first movement there is much to enjoy. Toscanini certainly builds a staggering climax and everything is marvelously well played. The Brahms *Variations* are not recorded with so full a sound, especially at climaxes, but the performance itself is triumphant.

Sir Thomas Beecham's *Unfinished* is a very different matter from Toscanini's, lyrical and easy-going, and it has remained over the years many people's first choice of all records of this symphony. The first movement is supremely beautiful and the second, taken on the slow side, never bores, so lovingly is it played. Its reissue is very welcome.

All these new discs sound far better than I remembered and I think it worth emphasising this so that no one who has heard old and perhaps scratched copies of the originals should be deterred from

buying them. Doubtless improved techniques, as well as fresh copies, have to do with this. Only incorrigible hi-fi maniacs will find anything here to hinder the unreserved enjoyment of the music. T.H.

**SIR THOMAS BEECHAM.** *Peer Gynt* (Grieg): *Wedding March*; *Anitra's Dance*; *Ase's Death*. R.P.O. H.M.V. Mono 7ER5138 (7 in., 11s. plus 3s. 7d. P.T.). From ALP1530 (11/57).

**GEORGE SZELL.** *Die Walküre* (Wagner): *Ride of the Valkyries*; *Götterdämmerung* (Wagner): *Siegfried's Funeral March*. **CLEVELAND ORCH.** Fontana Mono CFE15035 (7 in., 11s. plus 3s. 7d. P.T.). From CFL1012 (5/58).

**ALCEO GALLIERA.** *Capriccio Espagnol* (Rimsky-Korsakov). **Philh. Orch.** Columbia Mono SEL1614 (7in., 11s. plus 3s. 7d. P.T.). From SEL1356 (11/56).

**EUGENE ORMANDY.** *Quartet in D major* (Borodin): *Nocturne*; *Fantasia on Greensleeves* (Vaughan Williams); *Serenade for Strings* (Tchaikovsky): *Waltz*. **Strings of the Philadelphia Orch.** Philips Mono ABE10039 (7 in., 11s. plus 3s. 7d. P.T.). From ABL3200 (3/58).

The most enjoyable of the month's odds and ends is a further instalment of Beecham's *Peer Gynt*, three purely orchestral pieces this time, most beautifully played and recorded. The most exciting is the pair of Wagner excerpts taken from Szell's very successful LP, brilliant playing (some will think the *Ride* too fast for the Valkyries' dignity) and equally successful recording.

Galliera's account of the *Capriccio Espagnol* is pretty routine—the Philharmonia can do far, far better than this—and I can't see it raising more than a polite clap at a concert. And is it really necessary to start the Gipsy Scene at the end of side one and then to break it after only just over one minute? We get the opening fanfare and violin solo—and silence. Side two, as it is, only lasts about seven minutes. I do really think this unnecessary: it makes it quite certainly extremely aggravating to listen to.

The Ormandy string pieces (with flutes and harp for the Vaughan Williams) are good and are very well recorded. *Greensleeves* is far too sentimental but Ormandy understands all the rest and his Tchaikovsky waltz is an example to Furtwängler, who lingers over it so inappropriately on his reissue this month. The Borodin is done in Sargent's orchestration. Polished playing, wonderful string tone and first-rate sound. T.H.

**WILHELM FURTWÄNGLER.** (a) *Hebrides Overture* (Mendelssohn); (b) *Serenade for Strings* (Tchaikovsky); *Waltz*; *Finale*. (c) *Oberon* (Weber). (d) *Merry Wives of Windsor Overture* (Nicolai). (e) *Emperor Waltz* (J. Strauss II). V.P.O. H.M.V. Mono ALP1526 (12 in., 30s. plus 9s. 6d. P.T.). (a) From DBE6041 (8/50), (b) from 7ER5001 (4/54), (c) from DB21104 (11/51), (d) from DB21502 (9/52), (e) from DB21174 (2/51).

**SIR THOMAS BEECHAM.** (a) *The Merry Wives of Windsor* (Nicolai): Overture. (b) *Semiramide* (Rossini): Overture. (c) *La Cambiale di Matrimonio* (Rossini): Overture. (d) *The Fair Maid of Perth* (Bizet): Suite. (e) *Hassan* (Delius): Serenade. (f) *Koanga* (Delius): Closing Scene—with Royal Philharmonic Chorus. (g) **Columbia S.O.** (b) **Philadelphia Orch.**, remainder R.P.O. Fontana Mono CFL1038 (12 in., 30s. plus 9s. 9d. P.T.). Item (c) from Columbia SEL1509 (6/54), (d) from Columbia LX8790-1 (4/51), (e) from CFL1020 (1/50), (f) from Columbia LX1502 (1/52). Items (a) and (b) appear in this country for the first time.

Two miscellany records from two great, if very different, conductors. Furtwängler gives a leisurely *Hebrides* overture but it comes off most beautifully (better, I think, than Beecham's equally unhurried version, issued some time ago). Lots of *Oberon*, however, I do think too slow. And though the similarly relaxed speed chosen for the

Tchaikovsky *Waltz* allows time for exquisite detail, it does sound more like a Viennese waltz than a Tchaikovsky one. When Furtwängler gets to the *Emperor* you can see how much better he understands this and the result is entrancing. *The Merry Wives of Windsor* overture is again leisurely and I think Beecham has far more the right idea of it on the disc reviewed below. However, all these performances, whether they appeal to you or not, have the distinction of a great artist, while the playing throughout is of the highest quality. The sound is good, at the least, all through and is often better than that.

**Sir Thomas Beecham** leads off with a brilliant *Merry Wives* overture, a real Beecham winner, both poetic and vivacious. And how well he plays its well-known tune, which is too often given in a pier pavilion manner; here it is full of character. *Semiramide* includes that wonderful *ppp* Beecham always gets after each Rossini crescendo and *La Cambiale di Matrimonio* is fun. Bizet's *Fair Maid of Perth* has always been a Beecham favourite and he plays it here with singular affection and style. The end of Delius's opera *Koanga* (voice parts included) is most welcome back in the catalogue, a typically beautiful piece of Delius. This is a lovely record and all of side two is specially recommended for late evening listening. T.H.

**DAVID OISTRAKH.** *Violin Concerto*, BWV1042 (Bach). **Philadelphia Orch./Ormandy**, Philips Mono ABE10075 (7 in., 11s. plus 3s. 7d. P.T.). From ABL3138 (11/56).

**ANTAL DORATI.** (a) *The Young Person's Guide to the Orchestra* (Britten). (b) *Nutcracker Suite*, Op. 71a (Tchaikovsky). **Minneapolis S.O.** Mercury Mono MMA11023 (12 in., 28s. 9d. plus 9s. 4d. P.T.). (a) From MRL2508 (11/57), (b) from MRL2508-4 (3/58).

Only one concerto reissue in my batch this month, and a short one at that, so it goes in with the only disc of extended orchestral pieces. Oistrakh plays the Bach concerto as well as you might guess, with a feeling for the chamber music scale of the work, while the balance (soloist not too dominant) is appropriate. However, it can really only be recommended to those who are prepared to accept a Bach orchestra without a harpsichord.

Both sides of the Dorati record have undergone a change since we last met them, speech having been added—yes, to the Tchaikovsky too. The speaker is Deems Taylor but he isn't at all successful in the Britten for what he says is by no means always clear—I had to listen twice to the surprising statement that "violas are lighter than violins" before I realised he had said "larger". The manner of reading is amateurish and is in no way improved by the loud sniffs or intakes of breath between sentences. This just isn't good enough and readers will certainly prefer the Pears/Markievitch record (Col. 33CX1175). Luckily Deems Taylor is much better on the other side and speaks altogether more clearly. The Nutcracker suite (taken from the recording of the complete ballet, the *Sugar Plum Fairy* therefore being played in its ballet version) stands this treatment quite well. It is quite a pleasant idea to preface the music with an account of the ballet's story and of

its first performances, after which each piece is introduced by a few apt and entertaining remarks. The performance of the music, as anyone who has heard Dorati's complete recording will know, is absolutely first-class. But whether you will want to buy this, in view of the Britten on the other side, I very much doubt.

T.H.

**CHARLES MACKERRAS.** *The Lady and the Fool* (Verdi-Mackerras): Tarantella; Girls' Variation; Captain's Solo; Coda. Adagio molto calmo. **Philh. Orch.** H.M.V. Mono 7EP7081 (7 in., 6s. 2d. plus 3s. P.T.). From CLP1059 (1/56).

**JOSEPH LEVINE.** (a) *Fancy Free* (Bernstein). **Rodeo** (Copland). **Ballet Theatre Orch.** Capitol Mono PS196 (12 in., 30s. plus 9s. 9d. P.T.). From (a) Capitol CCL7516 (6/58), (b) Capitol CCL7516 (7/58).

The month's ballet reissues found me enjoying **Charles Mackerras's** Verdi arrangements but bored by the American offering from **Joseph Levine**. *The Lady and the Fool* is unpretentious and captivating. Copland's *Rodeo* and Bernstein's *Fancy Free*, it's true, also don't pretend to go very deep but both are so empty of real music, yet lack the unpretentiousness of the Verdi tunes. If only some American composers would stop bothering about "the contemporary American idiom"—but I doubt if Bernstein, as a composer, has anything else to bother about. Well, I suppose it goes down better over there than it does here but in my view *Fancy Free* is clap-trap (and I'm not being highbrow, for I like engaging clap-trap) and I don't think much more highly of *Rodeo*, judged simply as music.

Performances, both British and American, are lively and the sound of both discs is excellent. So if you disagree with me, don't write and tell me so—buy and enjoy the records.

T.H.

**GRUMIAUX/HASKIL.** Violin Sonata No. 9, "Kreutzer" (Beethoven). Philips GBR6536 (10 in., 20s. plus 6s. 6d. P.T.). From ABL3226 (12/58).

On the twelve-inch ABL3226 the "Kreutzer" occupied a side and a bit, with Beethoven's other A major violin sonata (Op. 30, No. 1) thrown in. Philips have been quick to reissue it on its own, and I have little to add to my eulogy of the performance last December except that the quality of the recording seems even better; surface noise appears to have been reduced. I was struck again by the superb playing of both Grumiaux and Haskil. You will have to turn the record over in the middle of the slow movement, but as the turn occurs between one variation and the next only ultra-sensitive types will feel aggrieved. Strongly recommended.

R.F.

**HUNGARIAN STRING QUARTET.** (a) Quartet Op. 3, No. 5 (Haydn); Serenade; (b) Quartet Op. 64, No. 5, "The Lark" (Haydn); Finale; (c) Quartet No. 1, Op. 11 (Tchaikovsky); Andante Cantabile. Columbia Mono SEL1610 (7 in., 11s. plus 3s. 7d. P.T.). (a) new (b) from 3SCX1527 (6/58), (c) from 3SCX1581 (2/59).

How many folk who once mistrusted string quartets as something precious were converted by the B.B.C.'s *Music in Miniature*? Here is the irresistible signature tune (it is a relief to hear it played correctly—two of my daughters play it all day on the piano, by ear, with a mistake in every harmony), coupled with the most popular movement of Tchaikovsky's D major quartet (the

middle section was once a pop number called "On the Isle of May"), and with the volatile finale of another popular Haydn Quartet. Acoustic very dry in the two Haydn movements; playing, very able and not too committed emotionally. It should wear well.

W.S.M.

**ARTHUR RUBINSTEIN.** *Nocturnes* (Chopin): Vol. 1, Nos. 1-10 (ALP1701); Vol. 2, Nos. 11-19 (ALP1702). H.M.V. Mono ALP1701-2 (two 12 in., 60s. plus 19s. 6d. P.T.). From DB3186-91 (8/37), Vol. 2 from DB3192-6 (10/37). Recording dates: Nocturnes Nos. 14 and 16—May 1936; Nos. 2, 5, 7, 8, 9, 12, 15 and 18—October 1936; Nos. 1, 3, 4, 6, 10, 11, 13 and 17—February 1937; No. 19—April 1937.

**WALTER GIESEKING.** *Impromptus*, D.985, Nos. 2 and 4 (Schubert). Columbia Mono SEL1615 (7 in., 11s. plus 3s. 7d. P.T.). From 3SCX1611-2 (1/59).

Two LP discs of Chopin's Nocturnes played by **Rubinstein** were in the H.M.V. catalogue until the contract with R.C.A. expired, and it may be that these will re-appear from R.C.A. one day. Meanwhile H.M.V. have transferred Rubinstein's pre-war performances to two further discs. Rubinstein has always recorded on a piano with a shallow tone—it seems part of his recorded art—and these old discs emerge with astonishingly good quality; almost no surface noise and much less distortion than you'd imagine. As for the performances their distinction is as apparent as ever: pride, not too much warmth, a firm pulse, and the touch that sings and almost unwittingly melts the heart. Classic piano playing.

**Gieseking** was a classic pianist too; you can hear that in his playing of the intimate, rather hymn-like A flat impromptu. It's a cool but very ingratiating performance. He was rather careless in this account of the F minor impromptu, and the piano tone is a shade unyielding above a mezzo forte. But then Gieseking's greatness, though not infallible, was such that one revered him with full knowledge of his weakness and off-moments. R.F. commended the parent disc as rather an expensive investment; here's a less costly sample of it.

W.S.M.

**GUNTHER RAMIN.** *St. John Passion* (Bach): Von den Stricken meiner Sünden; Ich folge dir gleichfalls mit freudigen Schritten. **Giebel** (sop.), **Hoffgen** (cont.), **Haefliger** (ten.), **Cerlach**, **Fischer** (oboes), **List**, **Boeme** (transverse flutes). D.G.G. Archive APM14036-8 (3/56).

**SIR MALCOLM SARGENT.** *Coronation Anthem*, "Zadok the Priest" (Handel arr. Sargent). *Solomon* (Handel, arr. Costa and Sargent): From the censer curling rise. **Huddersfield Choral Soc.**, Royal Liverpool P.O. H.M.V. Mono 7ER5134 (7 in., 11s. plus 3s. 7d. P.T.). From ALP1628 (12/58).

The Archive *St. John Passion* is a mixed blessing, as A.R. pointed out, and as this extract of four numbers under **Günther Ramin** reminds us. Marga Hoffgen sings warmly and accurately, but is plainly glued to the mike, whereas Bach intended his solo voices to intertwine with the melodic lines of the obbligato instruments. Agnes Giebel, who contributed considerably to a wonderful performance of Mahler's eighth symphony the other day, has developed a great deal since she committed her uncertain and piping account of "I also Thee follow" to disc. Both arias are introduced by the appropriate recitative, sung with dignity by Ernst Häfliger.

What a chasm separates the careful

period style of this disc from **Sir Malcolm Sargent's** view of Bach's contemporary Handel! *Zadok* and the Censer chorus from *Solomon* (which constituted the fill-up for *Belsazar's Feast*) are shouted out for dear life in the best—or worst—Crystal Palace fashion. The men sound more effective than the women if you stop to consider the merits of the performance, and the orchestral playing is nice and spruce. But this hell-for-leather type of performance was never meant to be questioned. You just have to succumb, or switch off.

W.S.M.

**ERIKA KÖTH.** *Die Entführung aus dem Serail* (Mozart): Welcher Kummer . . . Traurigkeit ward mir zum Los. *Don Giovanni* (Mozart): Schmale töbe; Wenn du fein fromm bist. **Köth** (sop.), **Berlin P.O./Schuechter**. H.M.V. Mono 7ER5135 (7 in., 11s. plus 3s. 7d. P.T.). From BLP1097 (7/58).

**OTTO KLEMPERER.** *Egmont* Incidental Music (Beethoven): Overture; (a) Die Trommel geröhrt (b) Freudvoll und leidvoll. (a) (b) **Nilsson** (sop.), **Philh. Columbia** SEL1609 (7 in., 11s. plus 3s. 7d. P.T.). From 3SCX1575 (11/58).

**RUDOLF KEMPE.** *Die Meistersinger von Nürnberg* (Wagner): Am stillen Herd Was auch zum Liede. **Schock** (ten.), **Frantz** (bass), **Kuschke** (bass), **Neidlinger** (bass), **Wilhelm** (ten.), **Stoll** (bass), **Frick** (bass). **Berlin P.O.** H.M.V. Mono 7ER5136 (7 in., 11s. plus 3s. 7d. P.T.). From ALP1506-10 (2/58).

Miss Köth is an appealing Constanze on the stage, as visitors to the Munich Festival may know, though as yet a light-weight one. *Traurigkeit* is the second of Constanze's three arias, the slow movement as it were; Miss Köth draws out the line with style and expertise—pleasure is only slightly disturbed by a suspicion of wobble on the high B flats. Zerlina in German will not be for most British collectors (though I do know an eccentric English fan of German opera who always talks about *Figaro's Hochzeit!*), but Miss Köth is an attractive exponent of the two arias. *Vedrai, carino* (or rather *Wenn du fein fromm bist*) comes off the more successfully; like P.H.-W. I find her a shade tentative in the first act aria.

The *Egmont* transfer was a good idea; one only wishes that a seven-inch could find room for the moving music of Clärchen's Death, and that it were not necessary to change sides just before the coda of the overture (to be exact, before the slow chords which precede the Victory Symphony). Birgit Nilsson, who sings Clärchen's two songs, is in fine voice, and makes much of words and rhythm, and of the difficult changes of mood in *Freudvoll und leidvoll*, though its tessitura is awkward even for her flexible throat. For once, the singer's voice is not balanced to the detriment of the orchestra. The only reservation I have to make about this record is that I would rather have these performances in their original format, as fill-up (with Clärchen's Death, and without a break in the overture) to **Klemperer's** blazing account of the Ninth Symphony.

H.M.V. ploughs ahead with snippets from its *Meistersinger* under **Kempe**, and Highlight No. 2 brings us to Walther's *vivo voce* at the Guild. Rudolph Schock sings the strange tale of his musical education on side one, and Benno Kuschke goes into Beckmesser's box with the fruity inflections of "Ein saures Amt" and "Gar fein er hört" that are typical of his splendid portrayal. On the other side (good value) we hear the Tabulatur recited with agreeable steadiness



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by Gustav Neidlinger, and Walther's Trial Song "Fanget an!" as far as Beckmesser's eruption from the box. The Marker gets as far, in his unfavourable notice of the performance, as the sentence about *Blinde Meinung*, and then the side ends in the middle of his couplet. This is the really disappointing feature of these *Meistersinger* Highlights, and I am sure that in future recording sessions of complete operas the companies ought to consider recording tidy conclusions for purposes of excising. Otherwise the little disc only emphasises the artistry and efficiency of the whole set.

W.S.M.

**KARAJAN.** *Le Nozze di Figaro* (Mozart): Overture; Se vuol ballare; Non so più . . . Non più andrai; Porgi amor; Voi che sapete; Venite ingincochiatevi Aprite presto; Crudel perché finora; Hal già vista.. Vedro, mentr'io sospiro; Riconosci in questor E Susanna . . . Dove sono; Sull'aria . . . Che soave zeffiretto; Giurse alfin . . . deh vien! Gentel gentel Kunz [bar.], Jurinac [sop.], Schwarzkopf [sop.], Seefried [sop.], London [b-bar.], Hoengen [cont.], Rus [bass], Majkut [ten.], Felden [bass], Schwarzer [sop.], V.P.O. Columbia Mono 32CX1558 (12 in., 30s. plus 9s. 9d. P.T.). From 32CX1007-9 (10/52)

The Karajan/Columbia *Figaro* is now rather old, and almost all the principals have matured a great deal in the meanwhile. It is something of a shock to be reminded that Schwarzkopf used to snatch at high notes, and that Seefried would do anything rather than sing legato, and that our beloved Jurinac was an unsteady vocalist, in the days when they made this set, and that they were all inexpert at Italian pronunciation. Erich Kunz emerges best from re-hearing—buffo singing that is singing as well as buffo—though both he and George London hug the mike in their arias. Otherwise the most attractive numbers here are the Letter Duet, and *Doh, vieni* in which Seefried after some frenzied initial gasps for breath settles down to some beautiful cantabile. The orchestral playing is a bit of a scramble at times, and the acoustic sounds rather hollow; there's a disturbing change of quality just after the start of the Count's aria at the beginning of side two. The Decca highlights (LXT5459) offer more polished performance but quantitatively less of the score.

W.S.M.

**ISAAC STERN.** *Violin Concerto No. 3* (Mozart). *Columbia Chamber Orch./Stern.* Philips Mono EFR2015 (10 in., 15s. plus 4s. 10d. P.T.). From CFL1013 (7/58).

**ISAAC STERN.** (a) *Violin Concerto No. 1* (Bruch). *Philadelphia Orch./Ormandy* (b) *Zigeunerweisen* (Sarasate). *Columbia S.O./Wxman.* Philips Mono EFR2001 (10 in., 15s. plus 4s. 10d. P.T.). (a) From ABL3168 (10/57), (b) from Columbia LX1156 (4/49).

Isaac Stern's version of Mozart's G major concerto, now detached from the Sinfonia Concertante for Violin and Viola, is a clean, clear, and musical performance of an undoubtedly masterpiece, but the tone of the solo violin is blindingly over-polished. Tempi are good, and since Stern also conducts the orchestra there is none of the possible schizophrenia resulting from unhappy conductor-soloist partnerships. The transfer is effective, and the 10-inch disc nicely filled.

Stern's style suits Bruch better than Mozart, and those who are not over-impressed by the Lalo *Symphonie Espagnole* may now buy the Bruch G minor almost,

but not quite, on its own. A compact violin concerto, if ever there was one, the Bruch does not quite fill out the allotted span, so a ten-year-old record of the *Zigeunerweisen* has been pressed (or should I say re-pressed?) into service. The performance is brilliant; not so the recorded sound, for the original was a 78 disc, and unfortunately it was transferred at that speed. The result is that the pitch is flat when compared with the Bruch Concerto: Sarasate, instead of being in C minor, sounds in B minor. The orchestral playing in the Bruch is excellent, though there are poor patches of ensemble in the finale. Brilliant and lush, the solo part comes through with amazing presence and power. D.S.

**VAN OTTERLOO.** (a) *Water Music* (Handel); Overture; Air; Bourree; Hornpipe; Air; Menuet; Hornpipe. (b) *Music for the Royal Fireworks* (Handel); Overture; Bourree; La Rejouissance; Menuets I and II. *Hague P.O.* Philips Mono EFR2005 (10 in., 15s. plus 4s. 10d. P.T.). (a) From CFE15020 (2/59), (b) from CFE15013 (2/59).

This reissue indicates that these selections from the *Water Music* and the *Music for the Royal Fireworks* were made without any clear idea of the final issue. Perhaps the original idea was to record enough for a double-sided LP, but what emerged at first was an EP containing some of the items listed above, and others not so listed. In this new selection the sound seems to be slightly improved, but the general impression is still one of haste in rehearsal and recording, and there are consequently a number of loose ends and rough patches in the ensemble. The Overtures now added do little to improve the rating of the record, since the conductor obviously does not understand the implications of Handel's music in the French style. In better taste are the slow movements in which a good solo oboe adds ornamentation that is at least imaginative if somewhat over-discreet. D.S.

## POETRY AND DICTION

**ARTHUR MILLER.** Excerpts from *The Crucible* and *Death of a Salesman*. Read by Arthur Miller. Argo Mono RG164 (12 in., 30s. plus 9s. 9d. P.T.).

This is an important issue, for there can be little doubt that Arthur Miller is one of the most striking dramatists of our day, who is not afraid to tackle big themes. Before the reading from *The Crucible* he discusses the business of play-writing as he sees it. He contrasts the play about man as an individual, the realistic drama built up out of detail, with the play about man as an exemplar and about men's attitudes to the great forces of life. It is this latter conception that governs *The Crucible*, which is about the reactions of honest men to the witch trials in the Salem of 1692. This is a powerful play and the author projects it with great skill. *Death of a Salesman*, an earlier and better known play, builds up character out of detail. It is depressing, as those who have seen it in the theatre will agree. It is also something of a tract for the times, for this is how the rat-race can kill a man. Probably Mr. Miller would agree that this is the lesser drama, for while we must all be caught up in the pitiless tragedy

of *The Crucible*, not everybody will care so very much about the New England salesman who failed. Maybe the issues today simply do not grip the soul. That may sound an incredible assumption of the world in which we live, but it is none the less an argument after listening to this record. The sleeve is excellent, and altogether Argo must be congratulated on placing this experience in our hands. R.W.

**AUNTIE BEA.** Beatrice Lillie with Eddie and Rack (pianos) and orchestra directed by Eric Rogers. Decca Mono LK4203 (12 in., 28s. 9d. plus 9s. 4d. P.T.).

"I was standing at the corner of the street, As quiet as quiet could be, When a great big ugly man came up, And tied his horse to me". If you think that is funny when recited by an elegant woman on a full stage you will like Beatrice Lillie; if not, not. It is really as simple as that, and since a reviewer should declare his interest, let me say that although to my shame I have never seen Beatrice Lillie, yet I have for years regarded her as one of the greatest artists of our time. Certainly she is unique. From the Alhambra theatre of 1914 to our current "Auntie Mame", Bea Lillie's position has been unassailable. Moreover she is a rare artist. Her records, for instance, are very few and very precious. Behind this fabulous personality there is a sheer professionalism that must be admired. Her sense of timing is brilliant, and if you, the listener, get bogged down in some dreary song you know that if you are patient something will happen that makes even a dullish LP worth while. The punch line never fails, even though it be but a sigh or a cough. And has anyone, except perhaps the incomparable Violet Lorraine, ever put over those cheery songs that covered up the terror of the First World War as does Miss Lillie in an all too brief selection here? It is only necessary to imagine what a song like *He was a gentleman* would become in other hands to realise that we are here in the presence of a very great artist indeed, even though she may not strike on your box. This record was made at the same time as the earlier "An Evening with Beatrice Lillie" (LK4129)—on stage, with the two pianos in the orchestra pit, thus giving a sense of theatre worthy of one who has adorned the English theatre for so long and saved many of us from going mad.

R.W.

**DICKENS DUETS.** David Copperfield: Mr. Micawber, Uriah Heep, Peggotty, Oliver Twist: Fagin and Sykes. Martin Chuzzlewit: Sarah Gamp, Great Expectations: Joe Gargery, Pickwick Papers: Sam Weller. Narrated by Frank Pettingell. Argo Mono RG157 (12 in., 30s. plus 9s. 9d. P.T.).

This is not everybody's Dickens. The readings are nearer to Bransby Williams than Emlyn Williams, whose superb records of Dickens will be remembered. Frank Pettingell is, of course, an accomplished actor who must be well known to anybody who has ever entered theatre, and some of his characterisations here are well observed. This is the popular Dickens of *Martin Chuzzlewit* and *Great Expectations*, of Mrs. Gamp and Sam Weller and those characters of Victorian low life that seem so incredible in our Welfare State. Here is the

penny reading brought bang up to date in a glossy LP, decked out appropriately with drawings by Phiz, and a remarkable sleeve note by Mr. Pettingell about Broadstairs. After listening to these old women I put on George Robey's *Daisy Dillwater*—the tradition was still alive then, but now? The extracts from *Great Expectations* (Pip and Jo), and from *The Pickwick Papers* (Sam Weller reading his love letter to his father) are my own choice. A record I would say for older people and those who hid *una furtiva lagrima* as they walked from the pit exit into a lamp-lit street how many years ago.

R.W.

## PASSING NOTES

By ARTHUR JACOBS

Music, records, books, and magazines were lying about in splendid profusion when I visited the huge studio of **Clifford Curzon** which forms part of his large house in north-west London. There were, as I expected, two pianos, but I had not reckoned on seeing an old E.M.G. gramophone with its big exponential horn. Mr. Curzon still likes to use this instrument—which he acquired as far back as his student days—for playing 78 r.p.m. records. For other records he uses the modern equipment which, he tells me, the Decca engineers installed for him. It has two loudspeakers, but they are not fitted for stereo. He plays monophonic records through the two of them and likes the way it "spreads the sound a bit".

Why has he not installed stereo? Partly because he likes to walk about the room when listening to records, and dislikes the thought at having to confine himself to the limited area in which stereo sounds best; and partly because he is still cautious, thinking that improved stereo equipment may be marketed shortly. He is interested in other pianists' recordings, and freely admitted to me (as, I think, many lesser musicians would not) that he had listened to about fourteen other recorded performances before making his own new recording of Tchaikovsky's Piano Concerto No. 1. (Although announced, this record has not been received in time for review in this issue.—ED.)

But Mr. Curzon made it quite clear, he thinks that gramophone recordings are quite the wrong way for a student to learn to play a piece. On his recent American and Canadian tour he was horrified, at the Royal Conservatory of Music in Toronto, to see piano students in cubicles listening to records. "I wouldn't allow a record in a conservatory, I think, except under strict supervision from teachers. The modern student tends to go out and buy three recordings of a work, whereas he should go and buy three different editions of the music." America, he told me with a pained expression, is full of young musicians trying to play one of Prokofiev's sonatas as fast as Horowitz does on a recording. (At least British students don't, because no Horowitz-Prokofiev records are in the current catalogue!)

Curzon remains, I should say, both a virtuoso and an intellectual. He was a pupil both of Schnabel and of Wanda Landowska—and learnt from Landowska, he tells me, that "music is what happens between one note and another". He insisted on playing to me part of Landowska's delightfully individual recorded performance (on the piano, not the harpsichord) of some Mozart dances on R.C.A. RB16017. Curzon himself plays the harpsichord, but has not yet done so on records.



Clifford Curzon (Photo: Meinsky-Graf)

In her student days, **Ethel Smyth** was reproached for not concentrating enough on music and delighting too much in social pleasures and sport. (So English, her German friends doubtless thought.) Later, her racy literary work made some people esteem her more as writer than as composer, but her very versatility and range of feelings (not forgetting her agitation for Women's Suffrage) make her a better figure for biography than many musicians, and in Christopher St. John's *Ethel Smyth* (Longman's, 30s) she is handsomely and most readably dealt with. It is strange, however, that Miss St. John mentions the contribution of gramophone records to musical appreciation without mentioning that Dame Ethel conducted an orchestral recording as early as 1915. I regret that not a single work of hers is in the current LP catalogue. Will some company please oblige at least with the overture to *The Wreckers*?

In Manchester I called on **Sir John Barbirolli**, who is now styled "chief conductor and

"musical adviser" to the Hallé Orchestra. This denotes a looser association than formerly giving him scope for such guest-conducting as he has recently done in the United States. There he showed the flag with Vaughan Williams and Walton, gave New Yorkers the rarity of *The Dream of Gerontius* (three performances, about 12,000 people), and drew a congratulatory telegram from Mahler's widow after she had heard him perform Mahler's Symphony No. 1. Barbirolli's recording of this work is still the only Mahler symphony record by a British orchestra and conductor. Now, he tells me, he would like to record the second symphony (the *Resurrection*). With this work, I was astonished to learn, he turned people away at Leiths when he took the Hallé Orchestra and Choir there.

That seems to me no less remarkable than the packing of the Albert Hall in London (you might have thought it a Beethoven night at the Proms) for Mahler's Eighth Symphony, presented by the B.B.C. with Jascha Horenstein conducting. No doubt of it, we are having a Mahler boom. I will admit that the sheer size of the Eighth may have been a partial attraction: nicknamed the Symphony of a Thousand, it actually used about 750 singers and instrumentalists (not to mention a sub-conductor) at this performance. But Sir John Barbirolli agreed with me, when we discussed this new taste, that it is primarily an emotional need among audiences which Mahler's music answers.

The recent Oiseau-Lyre record of part of Purcell's music to *The Tempest* (reviewed in March) should whet music-lovers' ears for one feature in particular of the Purcell-Handel Festival which is to take place in London next month. The Old Vic is to stage *The Tempest* itself in the Dryden-Davenant adaptation for which Purcell wrote the music—and this music, of course, will be performed. It will, I hear, be the first staging of this version for well over a century. In general, Purcell into symphony concerts "won't go" (which is one reason why the gramophone serves him so well), but Purcell in the theatre ought to be something to relish.

## NIGHTS AT THE ROUND TABLE

By W. A. CHISLETT

I start this month with two of the new Audio Fidelity records about which I have read a good deal in American journals but had never heard until the Audio Fair. It is claimed that these records are of outstanding quality with a frequency range from 16 to 25,000 c/s, but my province is not to check such figures nor have I by me the facilities for doing so, but to judge by my ears. When hearing something new it is always helpful if the medium is familiar, but both of these records are by artists whom I have never heard in the flesh, and so my approach must be careful and cautious. I have paid the records the compliment of hearing them on three sets of equipment, including stereo although they are mono records.

AFLP1848, "La Zamba" is Spanish flamenco music with **Fernando Sirvent**, guitar, **Gayo Reyes**, dancer, and **Domingo Alvarado**, singer. This is the order in which they are listed on the label, and it is also the order of my preference. The guitar is an instrument with which I am very familiar at first hand and the recording here has a most impressive realism and presence and the latter is not, I am

glad to say, achieved by undue nearness to the microphone with the accompanying mechanical noises that are not infrequently heard when it is. There is a fine resonance in the deeper notes and the higher ones are beautifully crisp, as are the castanets and the heel stamping. The voice is also very well recorded. It is a high tenor, so admired in flamenco singers. There are nine tracks in all, many of them arranged by Mr. Sirvent, the guitarist and Sidney Frey, the A and R manager for Audio Fidelity. The most attractive to my ears, however, is Albéniz's *Asturias*.

AFLP1801 is "The Brave Bulls", music of the Spanish Bull Ring played by the **Banda Taurina** conducted by **Genaro Nunez**, with **Rosalio Juarez**, trumpet. This is more difficult to judge. The band does not sound to be very large and by English standards for a band composed of a mixture of brass and woodwind the sound is brassy. I confess that I should have preferred more from the clarinets and less of Mr. Juarez's trumpet, but this is a purely personal reaction and I feel quite confident that the band sounds as it is intended to sound



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Donizetti LUCIA DI LAMMERMOOR:  
Mad scene—Ardon gl'l'incens!; Verdi RIGOLETTO:  
Caro nome; Tutte le feste al tempio;  
Meyerbeer DINORAH: Ombre légère; Rossini IL BARBIERE  
DI SIVIGLIA: Dunque io son\*; Thomas MIGNON:  
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Dell'Acqua Villanelle  
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Heart; Count your blessings instead of sheep; You  
forgot to remember; Dungaree doll; Downhearted;  
At sundown; That's the chance you take; Tell me why;  
Fanny; Everybody's got a home but me;

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spare that tree; That's what I like about the south;  
The preacher and the bear; Deck of cards;  
Is it true what they say about Dixie?; Goofus;  
The thing; The Persian kitten; St. James' Infirmary;  
Muskrat ramble; Row, row, row

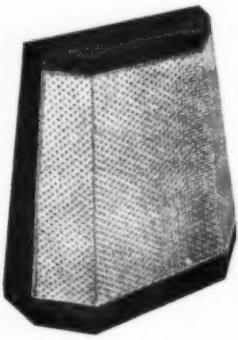
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and that the brassiness is no fault in the recording. There are sixteen tracks in all. Most of the marches, etc., will be unfamiliar to English listeners, but one very old friend is included—Padilla's *El Relicario*.

Audio Fidelity have therefore made an auspicious start to their releases in England. Both discs have a somewhat specialist appeal but are to be recommended confidently in their respective fields.

Coming now to stereo discs, "Marching with the Coldstream Guards" (RCA LP SF5026) illustrates splendidly the difference between a British military band and the Spanish Banda Taurina. Here the foundation of the tone is the woodwind; not that there is any lack of brass, or that it is not magnificently brilliant. This is one of the most realistic reproductions that I have ever heard. The degree of separation provided by stereo makes for a clarity of the inner parts and fidelity of individual timbres such as is rarely heard, without in any way detracting from the overall effect. One has both the wood and the trees so to speak. Moreover the **Coldstream Guards' Band** under **Major D. A. Pope**, is in magnificent form. The marches included are: *The Bond of Friendship*, *Sons of the Brave*, *Imperial Echoes*, *Golden Spurs*, *Washington Greys*, *Fame and Glory*, *The Standard of St. George*, *The Thin Red Line*, *The Contemptibles*, *Scipio*, *On the Quarter Deck*, *Viscount Nelson*, *Distant Greeting* and *On the Square*. The mono version of this disc is RD27112.

Another interesting comparison is afforded by "A Hi-Fi Salute to the Services" played by a band of seventy of Hollywood's leading woodwind players welded into an excellent band by **Felix Slatkin** (Capitol Stereo, SLCT6167, Mono, LCT6167). The record sleeve most interestingly gives the composition of the band. It is 3 piccolos, 2 flutes, 20 clarinets of various kinds, 7 saxophones, 8 trumpets, 4 French horns, 6 trombones, 3 baritones, 5 tubas and 11 percussion players. Rather oddly the sleeve states later that 7 piccolos play the famous obbligato passage in Sousa's *Stars and Stripes*. There is certainly more than one, but whether in fact there are three or whether some other instrumentalists change to piccolo for this particular passage I do not know. The band seems to aim at producing a somewhat orchestral tone, a sound of which I doubt if Sousa would have approved for his marches. By comparison with the *Coldstream Guards* it is less crisp (in sound, I mean, not performance) and there is less sense of presence in the recording. Nonetheless this is an excellent record in its particular style though there is less difference between the stereo and mono versions than is usually the case. The titles include: *U.S. Field Artillery March*, *Anchors Aweigh*, *U.S. Marines on Parade*, *U.S. Air Force Song*, *Semper Paratus*, *Washington Post*, *Under the Double Eagle*, *American Patrol*, *Stars and Stripes*, *El Capitan*, *Semper Fidelis* and *National Emblem*. The last four titles are also issued in EP form on EAP-1-1056 (mono).

"Suppé Overtures" on Col. SXC3256 is the stereo version of the mono disc which I reviewed in October, 1957. The titles are the familiar *Light Cavalry*, *Morning, Noon and Night in Vienna*, *Pique Dame* and *Poet and Peasant*, and the much less known *Tantalusqualen* and *Die Irrfahrt ins Glück*, the orchestra is the **Philharmonia** and the conductor is **Henry Krips**. The improvement due to stereo is very marked and as the performances are both brilliant and affectionate with many felicitous touches both from conductor and soloists, this is a disc to recommend without hesitation.

Similarly, "Portraits in Sound", played by the **Concert Arts Symphony Orchestra** under **Leinsdorf** (Capitol SP8446), is the stereo issue of P8446 which I reviewed last January. The titles are Chabrier's *España*,

Dukas's *L'Apprenti Sorcier*, Rimsky-Korsakov's *Russian Easter Overture* and Smetana's *Moldau*. This is the first stereo issue of the last two titles. The Chabrier has to compete with the scintillating Argenta recording of which it perhaps falls a trifle short in brilliance, but the Dukas loses nothing in comparison with the Solti record and the new disc therefore can be safely recommended to all to whom the particular selection appeals, and they will be many I fancy. Again the advance upon the mono version is very substantial both in smoothness and in brilliance.

"Strauss Waltzes", by the **Melachrino Orchestra**, is released simultaneously by RCA in stereo (SF5025) and mono (RD27118) forms. In stereo it is one of the most sumptuous sounding records ever to be issued, so far as the recording is concerned; an absolute winner in fact, with the mono issue a good second. But what of the performance? I confess that I do not much care for it. I have such an affection for the waltzes of Strauss that I do not want them to be hotted up nor do I want the rhythms to be pulled about. But I do want them played complete, with the original preludes and postludes and this is quite impossible with *Morgenblätter*, *Roses from the South*, *Treasure, Wine, Women and Song*, *Blue Danube*, *Tales from the Vienna Woods*, *Artist's Life*, *Emperor, Fledermaus*, *Voices of Spring*, *The Lagoon* and *Vienna Life* on one record.

"Serenade", played by the **Capitol Symphony Orchestra** under **Carmen Dragon**, on Capitol SP8413, is another reissue. The mono version was reviewed in this column last November (P8413). A pleasant selection in lush vein of the music of Drigo, Grieg, Kreisler, Saint-Saëns, Rubinstein and Tchaikovsky, among others, well played and well recorded, with less difference between the single and double channel versions than is apparent in many cases.

My last stereo disc is "House of the Lord", a selection of devotional music sung by the **Roger Wagner Chorale** (Capitol SP8365). The mono version (P8365) was reviewed as far back as February, 1958, and enthusiastically so far as its finely disciplined singing is concerned. In stereo it comes over even better. One or two of the titles are perhaps treated a little over-sophisticatedly, but this is largely a matter of individual choice and not one to be dogmatic about. In my copy of this disc there are some surface flaws, but these are, I am sure, confined to this particular pressing.

I sometimes have thought that the most consistently good recorded string tone is that of the **Hollywood Bowl Orchestra** in their Capitol recordings. Be this as it may they are very good indeed, as is the recording generally in "Starlight Concert" in which the conductor is **Carmen Dragon** (P8276). The programme is typical of the series, consisting of Sibelius's *Finlandia*, Rimsky-Korsakov's *Flight of the Bumble Bee*, Weber's *Invitation to the Dance*, Tchaikovsky's *Noon but the Weary Heart*, Debussy's *Clair de Lune*, Sibelius's *Valse Triste*, Brahms's *Hungarian Dance No. 5* and Elgar's *Pomp and Circumstance No. 1*. This and the following LP are issued in mono form only at present.

I said recently that I feared that the **Roger Wagner Chorale** is perhaps trying to go too far in the direction of being all things to all men. I feel this to be the case in their "Sea Shanties" on Capitol P8462. Some of the 16 traditional songs are well suited to a large body of singers, but others are less so and I have an uneasy feeling that the whole air is too sophisticated for such simple music. The singing is magnificent in its way of course and the recording is excellent but a number of the bands are not at all my idea of how these work-

songs should sound to be at their best and most attractive. But each to his taste.

My last LP is of **Carmen Dragon** conducting the **Capitol Symphony Orchestra** in a programme of orchestral versions of great arias and choruses from the best known operas of Puccini, Verdi, Gounod, Wagner, Flotow, Leoncavallo, Bizet and Rossini under the title "The Orchestra Sings" (Capitol P8440). This is ideal for those who enjoy voiceless opera. The arrangements are by Mr. Dragon himself and he does not allot the voice parts to individual instruments as is so often the case in orchestral selections from operas but weaves them in the general web of orchestral sound, much as Stokowski did on a larger scale in the operatic syntheses of which several were released many years ago. The playing is excellent and the recording is very fine, good enough to suggest that a stereo version might prove to be a real winner.

Finally, a group of EPs, all mono. Most of the Supraphon orchestral records that I have heard have been rather hard in their string tone and generally a bit thin sounding. It is a real pleasure, therefore, to note a great improvement in two new ones. SUEC871 contains Fibich's *Poem*, Sinding's *Rustle of Spring*, Schubert's *The Bee*, Dvořák's *Humoresque* and Rimsky-Korsakov's *Flight of the Bumble Bee*. SUEC874 contains Lortzing's charming *Czar and Carpenter Overture* (a very happy choice) and the Intermezzos from *Cav.* and *Pag.* respectively. No less than four orchestras and five conductors are represented on these two little records.

**Kostelanetz** has his own idea of how the Love Theme from *Romeo and Juliet*, *Chanson Triste*, and *Andante Cantabile* from the *Quartet in D* and *Nona but the Weary Heart* in "Tchaikovsky Album No. 2" should sound both in performance and arrangement. Some will agree with him and some will not, but there will be universal agreement on the good quality of the recording of Philips NBE11105.

**Gwen Catley** sings very sweetly and is admirably supported by the **Pro Arte Orchestra** under **Stanford Robinson** in *Love must be free, I give my Heart* from Millöcker's "The Dubarry", *Now is the Westering Heart* and *Vilia* from "The Merry Widow" (Pye CEC32013). As always Miss Catley sings expressively and without any seeming effort.

In four songs from his film "Song of Freedom", **Paul Robeson** will revive many memories among the older generation and, I hope, provoke interest and admiration in the younger (H.M.V. 7EG8431). The recording is a trifle on the hard side unless tamed by a bit of top cut. **Pepe de Almeria** is one of the world's virtuoso flamenco guitar players. He plays four traditional tunes supremely well on *Vogue* VE170137. *Granadinos* in particular is terrific.

Really good children's records are by no means common. *Noah's Ark*, and other songs on H.M.V. 7EG8438 has met with universal approval from all to whom I have played it. **William Clauson**'s words are so clear that my own youngsters started tentatively to join in at the second playing. The accompaniments are first-rate too, simple and amusing.

**Inia Te Wiata**'s deep voice is better suited to *Yellow Bird* than *The Twelfth of Never* on my only 45" single" (H.M.V. POP572). But on both sides he is recorded so near the microphone that every intake of breath comes through, often gustily, which I don't like.

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# MISCELLANEOUS AND DANCE

By JOHN OAKLAND

An asterisk following a 78 r.p.m. number indicates its availability at 45 r.p.m. The numbers are the same with the addition of the prefix "45". Where the 45 r.p.m. number is different it is given immediately after the 78 r.p.m. number.

The pub piano still holds its fans in the record world, as witness the Hit-Parade popularity of **Russ Conway's Sids Saddle** (Col. 45-DB4256), which is also offered, on a properly tuned instrument, by **Tony Hatch** (Top Rank JAR107\*). It is more relaxed than the Conway version; the other side, *Chick*, is equally unassuming, and features the usual doo-doo chorus. There is more pub piano on London HLD8826\*, by **Johnny Maddox** and the Rhythmasters, who play *Old-Fashioned Love*, deliberately corny. The reverse, *The Hurdy-Gurdy Song*, has a good chorus, and is much the better side.

Of course, there is the usual spate of Latin music, too. I couldn't help noticing the great difference between the gentle understatement of the genuine (as portrayed so charmingly in a Cuban studio by **Tito Puente** and his Orchestra on Starlite EP STEP10) and the bogus (as blasted and screamed by the **Tommy Dorsey** Orchestra under Warren Covington on Bruns. LP LAT8286, all oldies arranged as cha-chas, two of which—*Dinah* and *I Still Get Jealous*—are issued as a single on Bruns. 05784\*). Indeed, I found Señor Puente's music much more appealing than the Parisian-located **Ben** and his Tumba (Felsted LP SLD6060), which has a lot of the usual knocking and tinkling, and features a vibraphone. Another excellent Latin disc—suitable as background music to a dinner for two—is Parlo. LP PMCI1080, which gives us the piano and soft guitars of **Pepe Jaramillo** in a set called *Mexico Tropical*.

To live up to its title of *Swing And Sweet*, **Eddie Barclay** and his Orchestra provide on Felsted EP ESD3065 a set of four numbers that contrast clamorous brass with sweet strings; **Billy Mure** and the Trumpeters (Felsted AF120\*) make with the brass only in *A String Of Trumpets* and *Tea And Trumpets*, two bits of rockery; **Victor Young's** illustrious memory is kept green and fresh in a set of his numbers, conducted by the composer himself, all strings, on Bruns. LP LAT8283, and **Jackie Gleason**, in a set called *Rebound*, uses quiet woodwinds as a welcome relief from shrieking strings and biting brass (Cap. LP LCT6172). The latter is a delightful record, a must for any lover of popular music at its best, in the finest setting, splendidly recorded.

The Continental flavour that appeals to so many Britons when choosing their favourite music comes really into its own this month, with such gorgeous offerings as R.C.A. LP RD27117, by **Ronald Binge** and his Orchestra in a set called *Summer Madness*, a little prematurely, perhaps, but very welcome, as the numbers are well-chosen, well-recorded and beautifully played. Another fine set on similar lines is on Cap. LP T1029, whereon **Les Baxter** and his Orchestra play *Confetti*, light and bright as its name. In more miniature style, **Stephane Grappelli** (Felsted LP PDL85060) fiddles with superb technique with various Richard Rodgers melodies, playing about with them until they become unrecognisable. It's a bit too involved for my peasant taste, but there's no denying it's clever, and I don't wish it were impossible.

The British touch is applied on Nixa EP NEP24102 by **Leslie Jones** and his Orchestra

of London, in four Robert Farnon tunes, including some drollery, a square dance and a ceremonial march. This is another example of good value for money. **Norrie Paramor** plays tasteful tribute to the memory of Al Jolson and the very-much-alive artistry of Judy Garland on Col. EP SEG7875, and **Ray McKinley** and the New Glenn Miller Orchestra (R.C.A. LP RD27114) reverse the compliment and play, amongst others, some British numbers, such as *Greensleaves* and *Oranges And Lemons*. The sighing-for-the-old-days isn't overdone; just a graceful bow to the absent Miller, and a lot of good dance music, though the vocalists are nothing special.

**Ray Conniff** (Philips EP BBE12227) goes on a *Sentimental Journey* with his excellent orchestra and wordless choir, producing a pleasant sound with a neat beat, and the **Philadelphia Banjo Players** (Pye N25011\*) with tuba and lusty voices, wax philosophical in *Open The Window Of Your Heart* and a boozy ballad in waltz time (with very little banjo heard) called *The Lampost Song*. (We call them lamp-posts, you know.)

## THE MONTH'S CHOICE

<b>Tito Puente</b>	Starlite STEP10
<b>Pepe Jaramillo</b>	Parlo. PMCI1080
<b>Jackie Gleason</b>	Cap. LCT6172
<b>Ronald Binge</b>	R.C.A. RD27117
<b>Alyn Ainsworth</b>	Parlo. 45-R4533
<b>Jane Morgan</b>	London HAR2158
<b>Johnson and Carr</b>	Col. 45-DB4260
<b>Jimmy Rodgers</b>	R.C.A. RD27110

Two solo instrumental records worth a mention are the tenor sax work of **Betty Smith** in *Stormy Weather* (Decca F11124\*), though *Song Of India*, originally by Rimsky-Korsakov, on the back, is an attempt to cram Tommy Dorsey's 1937 quart into a tenor-sax-and-rhythm pint-pot), and the marvellous hi-fi recording of how a Wurlitzer pipe organ can and should sound (Vogue LP VA160136). It is played by **George Wright**, and is quite a fantastic piece of work, musically and technically.

Greatest of all, though, among the instrumentals, is a single Parlophone (45-R4533) by **Alyn Ainsworth** and his Orchestra. The know-all can boast foreign recordings if they must, but for me, this is as fine an example of what a British recording studio can produce as I'll ever expect to find. The titles are *Bedtime For Drums*, which features some superb brass tones as well as percussion that sounds like percussion, not someone slapping a wet pudding, and *The Cobbler's Song* from "Chu Chin Chow". This too is great.

The vocals, of course, needed more sorting out than the instrumentals. Two of them include *Baubles, Bangles And Beads*, from "Kismet". The **Kirby Stone Four** have an EP under that name that also includes an intriguing new version of *Whispering* (Philips EP BBE12246), and there is a splendid 12-inch set on London LP HAR2158 by **Jane Morgan** that, besides the Borodin-inspired melody, also has *The Day Rains Came* (which is the title), *Maybe You'll Be There* and other songs, beautifully sung with the charm and poise that is Jane Morgan's alone.

How very immature beside this does **Donna Douglas** seem (Fontana H185\*)! This sixteen-

year-old will doubtless acquire a style of her own (always assuming that by that time, the trend is away from teenery for its own sake—what a lovely thought), but at the moment she rather resembles the younger **Teresa Brewer**. That young lady, now 28, is heard in company with other girl singers (such as the **McGuire Sisters**, **Debbie Reynolds** and **Eydie Gormé**) who are, or were, under contract to Coral Records in America, on Coral LP LVA9096, under the heading *We Like Girls*. This is just another excuse for reissuing *Sugar Time*, *Tammy* and other songs already on singles and some on LPs and EPs too.

One does not have to be Irish, still less a jazz enthusiast, to find **Ottolie Patterson** and her friends exhilarating (Nixa LP NPL18028), and an excellent time seems to have been had by all on the occasion of *Ottolie's Irish Night*, but it is probably essential to be English, with a corresponding predilection for things Continental, to appreciate fully the quite good English accent and throaty timbre of **Dalida** on Felsted EP ESD3077. I must be the exception, though. The allure was lost on me. Nor did I find the cabaret act of **Carmita** on Fontana EP TFE17121 anything to write home about. The on-location recording in the Colony, London, of the **Kaye Sisters** (Philips EP BBE12256), I feel, would have been more enjoyable had the accompanying orchestra not drowned the girls' voices; they can sing, and it is a pity so much of their sweetness was lost. I'd rather hear them any day than the gusty **Vernons Girls** (Parlo. 45-R4532), who attempt a modernised old-English folk-song and a very obvious American pseudo-hill-billy number.

Another trio of girls, the **Barry Sisters**, fight a frenzied battle with the accompanying band and the engineers in *Tall Paul and Till Then, Losing*, I think, on points (Decca F11118\*); the juvenile praises of the lanky Paul being also immortalised by **Lorrae Desmond**, equally unintelligibly, on Parlo. 45-R4534. After all this, the chirpy sunniness of **Alma Cogan** (H.M.V. EP 7EG8437) in things like *Ain't We Got Fun?* is a tonic—nay, a restorative—indeed.

**Teddy Johnson** and **Pearl Carr** return to the Columbia label with two grand records. I prefer *Missouri Waltz* and the vocal *Petite Fleur* (Col. 45-DB4260), but the song with which they won second prize for Britain in the recent Cannes Popular Song Contest, *Sing, Little Birdie*, and in particular, *If Only I Could Live My Life Again* (45-DB4275) are good examples of this harmonious team.

That leads me on to the male singers. They range from the gaucherie of **Bernard Bresslaw** in four reissues (H.M.V. EP 7EG8439) and two mock-teenery numbers, terrifyingly like the real thing (H.M.V. 45-POP599), the pseudo-Pat Boone style of **Dick Shane** (Decca F11122\*) and the real thing (rocking on one side of London HLD8824\* and romancing in *With The Wind And The Rain In Your Hair* on the other), to the sheer versatility of **Michael Flanders** in *Little Drummer Boy* and the coy philosophical air of his partner **Donald Swan** in *The Youth Of The Heart* (Parlo. 45-R4528).

Somewhere in between, I suppose, lie the comedians, actual or alleged. **Bud Flanagan** was once known as such, but he now seems to have settled down to a gentle understatement of Al Jolson's style (Col. EP SEG7876), which suits him very well, I must say. His version of *Goodbye, Sue*, the first-ever Perry Como solo record (in 1943) is very well done. Then there is **Tommy Steele**, young enough to be Bud Flanagan's grandson, intoning part of Longfellow's *Hawthorne* and *The Trial* to an exceptionally irritating doo-wah chorus (Decca F11117\*), and there is **Andy Griffith** telling an appreciative American audience his version of the plot of *Hamlet* (Cap. 45-CL15003). Bernard Miles did this sort of thing during the war on an old

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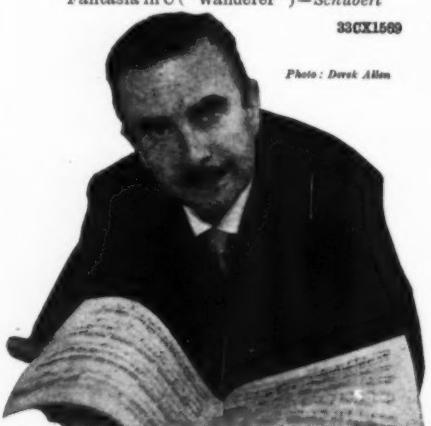


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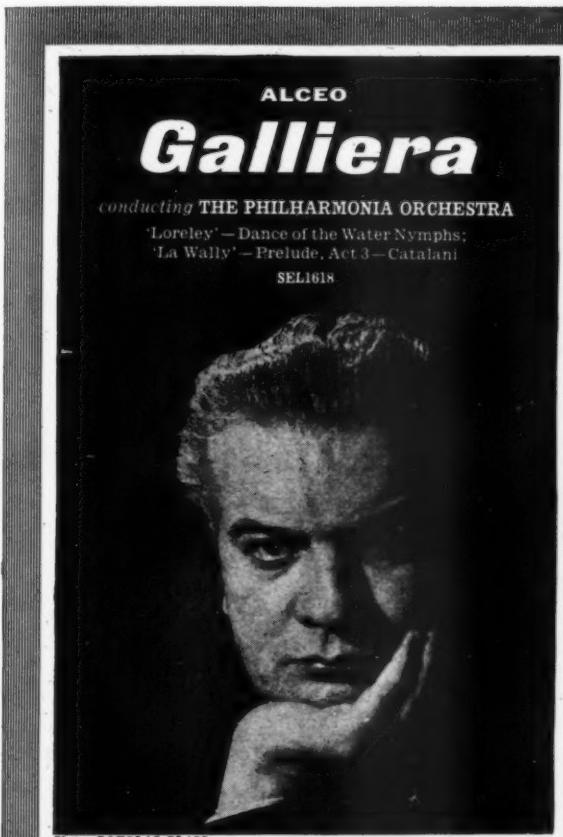
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H.M.V. record, and did it much more amusingly too.

The choirs include the **Harry Simeone Chorale** singing, as a rocker, a tune I remember vaguely as a child called *Beat O' My Heart*. The diction is not good, and the backing, *In The Valley Of Love*, from the film "The Sheriff Of Fractured Jaw", is much sweeter, and has a neat harmonica accompaniment (Top Rank JAR109\*). The diction of the **Fraser Hayes Four** on Nixa EP NEP24103 is very good indeed, and their harmonising not too advanced but not by any means barbershop style.

Among the other vocalists, there are **Dickie Henderson**, who seems to be following after Mel Tormé on Top Rank JAR105\* in *But Not For Me* and *Come To My Arms, Baby*; **Dennis Lotis**, whose efforts on Col. 45-DB4277 would have met with my approval more had the doo-dah chorus been given the day off; as it is, *Moonlight Serenade* and *Danger Within* are very pleasantly sung by the soloist; **Frank Sinatra**, who sings the way his admirers like best (Cap. 45-CL14997) in *French Foreign Legion*, an ingenious new number, and *Time After Time*; and **Frankie Vaughan**, whose songs from the film, "The Lady Is A Square" provide material for an EP (Philips BBE12247) that should delight original-cast collectors.

The straight singers include **Harry Secombe**, still rather shrilly recorded, in four "request" numbers (such as *Song Of Songs* and *Granada*) on Philips EP BBE12236, and **Robert Merrill**, the American operatic baritone, who takes a lead from Helen Traubel and shows "pop" singers their own business and almost beats the best of them at their own game in two excerpts from "Gigi" (R.C.A. 1109\*).

I usually disregard the American rockers, but **Fats Domino** seems to have a number after his own heart in *The Saints* on London HLP8822\*. This is quite one of the most interesting recordings of this much-recorded number that I have heard; the lyrics are extended, and the accompaniment swings. This is the modern popular style of Americana, of course; an echo of the old style is provided by a complete variety bill, such as might have been heard on the Mississippi show-boats sixty years or so ago. Instrumental, straight vocal solos and choruses are heard, and the whole thing is done in a musical and unselfconscious fashion on Fontana LP TFL5019.

**Jack Scott** (London LP HAL2156) turns out to be a phoney hill-billy rocker type, in his own none-too-distinguished numbers, and **Johnny Cash** has two 12-inch LPs—London HAS2157 and Philips BBL7298—which show him as a more likeable, and I think more genuine, country artist. His new version of *Frankie And Johnny* is very entertaining.

But after all, the man who perhaps did more than anyone to make the world conscious of American country folk-songs, **Jimmy Rodgers**, passed from among us twenty-six years ago exactly, is remembered in a set of songs he made famous during the years 1927 to 1933, some of them made only two days before his death. One of them has a spasm-hand accompanying; all of them are very interesting. (R.C.A. LP RD 27110).

\* \* \*

Audio Fidelity contribute this month a new pop label not only to the stereo field, noticed in its own place, but also to the mono. These latter discs share with the others the quality of very good recording, exceptionally clear, and surfaces among the most silent to be had. Musically most interesting is AFLP1873, "Sutton Place South"; *Lava, Yesterday, All The Things You Are*, and a similar repertory given an original sound by **Emanuel Vardi** and a string sextet. Luscious multiple strings we know very well; luscious solo strings,

inconspicuously backed here and there by bass and guitar, are a welcome change, particularly when played as well as here, and in arrangements as good as these. The other monos are less winning. AFLP1802, "Marimba Mambo y Cha Cha Cha", does too, boast a new sound, as the multiple marimbas and goodness knows what else of the **Chiapas Marimba Orchestra** pursue a somewhat monotonous course through a dozen tracks of the music the disc's title suggests. Real monotony, though, awaits AFLP1810, "Cha Cha Cha"—only—played at remorseless length by **Pedro Garcia** and his orchestra. The label declares twelve different tunes; but the battered listener may well be incredulous. Nowhere is the playing marvellous; an occasional enterprising sortie from a small string section (they must be wind players doubling) should not have been risked.

M.M.

### STEREO POPS

The records are reviewed here in their stereo form. The equivalent mono numbers, where available, are included for convenience.

The "All Time Top Twelve" certainly sound as if they ought to head something; this month they might well head this column because they are played nothing less than superbly by the **Ted Heath** band on Decca SKL4054 (Mono LK4208). The exalted dozen are chosen by reference to a census conducted over the years by the United States magazine, *The Billboard*. The resulting list makes history, which is the excuse for giving it here in full: topped with *Star Dust* it includes also *Begin The Beguine*, *April In Paris*, 'S, *Wonderful, Tenderly*, *Autumn Leaves*, *Somebody loves me* (Gershwin the only composer to appear twice), *September Song*, *Tea for Two*, *Sunny Side of the Street*, *I've got the world on a string*, and *My Blue Heaven*. Of all these the Heath players project first-class Johnny Keating arrangements with polish, a tremendous beat, and a glorious sound owing much to very good recording (in *Somebody loves me*, though, somebody didn't love Les Gilbert, obliterating his alto solo with the trombone accompaniment). There is splendid sound, too, and splendid playing on R.C.A. SF5028 (Mono RD27055), "The New Glenn Miller Orchestra in Hi-Fi".

**Ray McKinley**, of course, directing, and using

much of the old Miller style as a base for the new band's. This results in easy-going, lilting

versions of *Don't be that way*, *Ac-cent-tchu-ate the positive*, *On the street where you live*, and others,

some of them not altogether raised to new

heights by their occasional vocals.

Two new **Frank Chacksfield** discs project into our homes that near-certain combination of agreeable tunes, luscious scoring, and faultless playing. One of them, Decca SKL4048 (Mono LK4302), lets somebody else choose the agreeable tunes by settling for the "Academy Award Songs 1934-1943". The result is to allow a spectrum from *The Continental* to *It might as well be spring* to glow for us; and if the most luminous seems to be Van Heusen's *Swinging on a Star* this is probably on account of an arrangement which is exceptionally attractive even in this stellar company. The other Chacksfield disc is SKL4033 (Mono LK4244), "Love Letters in the Sand". Here an unfettered choice of tunes results in a greater leisureliness, but perhaps a smaller degree of liveliness. As well as the title number *They didn't believe me* is resurrected; so is *Catalan Sunshine*, played as a mazurka—strongly suggesting that somebody's geography is insecure. But little else is insecure in this happy disc, from which four numbers—including an agreeable *The Breeze and I*—are also available on the stereo EP STO112.

On "Continental Encores", Decca SKL4044 (Mono LK4297), the **Mantovani** orchestra

explores principally Italy and France, with alternations of the *Arrivederci Roma* and *La Mer* type tunes (Trenet, not Debussy); an occasional side excursion with *O Mein Papa* or *April in Portugal* only adds to the glamour. Yet it must have been difficult indeed to add to a glamour already bountifully supplied by such splendid scoring, playing, recording, and presentation: a de luxe sleeve includes many highly agreeable photos not all of which I could place—a crib would have been useful. The presentation of Columbia SCX3259 (Mono 33SX1113) dims in comparison; it offers only one of the poorer sleeve-notes. But the music, "The Wonderful Waltz", is beautifully played by **Norrie Paramor** and his Orchestra: strings, woodwind, and frills sounding quite unusually rich and warm, quite outshining Patricia Clark's vocal contributions. The title could not be expected, in 1959, to mean just one waltz, and of course the statutory minimum do come up: twelve of them, including *Always, Stars in my eyes, I'll see you again*, and *Ramona*.

In comparison with all this warmth *Other Worlds, Other Sounds*, R.C.A. SF5027 (Mono RD27119) is hard, glaring northern daylight, though the title certainly sounds glamorous enough. And on it **Esquivel**, a Mexican pianist, and his orchestra do certainly play with superlative skill and finish; but the music they play so well is hard and unrelenting—a biting view expressed in terms of scathing piano, relentless brass, vicious saxes, and ferocious rhythm of what Latin-American music might sound like in outer space, divorced from sun-warmed humanity. Even the human voices of the Randy van Horne vocal group melt the ice only a little; the nominal inclusion of *Night and Day*, *Poinciana*, and *That old black magic* even less. Yet for all its ferocity this is brilliantly clever music (an EP, SRC7023, extracts four titles from this LP). Decca SKL4053 (Mono LK4306) offers less aggressive, if perhaps also less interesting piano playing: **Stanley Black**, his piano and orchestra, in "Top Instrumental Hits". Strings back a drawing-room piano elegantly in *Ebb Tide*, a jangle piano in—inevitably—*Twelfth Street Rag*. And one real winner: rhythm backing celeste in George Shearing's heart-warming *Lullaby of Birdland*; a track more than making up for an inappropriate cha-cha version of *Holiday for Strings*. **Shearing** himself is on offer this month, too, in "Black Satin", Capitol ST858 (Mono T858). Both the Quintet and the Orchestra contribute; principally the latter, for jazz is at somewhat of a discount as polished, elegant and really mostly rather dull performances are given of a repertory typified by *The folks who live on the hill*. Yet there are flashes here and there of how Shearing could, and can play; and they are rewarding.

Mood music has catered for many different occasions. Not previously, though, I think, for that of London SAH-P6012 (Mono HA-P2130), on which the **Jeff Alexander** orchestra accommodatingly supply "Music to be murdered by". The horror is not laid on with a very heavy hand, and the linking narration, by **Alfred Hitchcock**, depends actively on a somewhat laborious humour. The music—including *Body and Soul*, *I don't stand a ghost of a chance with you*, and (of course!) *I'll never smile again*—is all played highly agreeably; but to put on the record to enjoy another hearing means having the narration again. An accidental survivor of this disc might well turn with relief to an entirely innocuous one: Capitol ST1060 (Mono T1060), **Les Brown** and his Band of Renown inviting him to "Dance to South Pacific". A dozen numbers from the famous score come up here in non-vocal versions claimed to be eminently danceable; so they probably are, but, more than that, they are certainly very eminently listenable too.

The month's solitary vocal is a good one: **Pat Boone** affirming "Yes Indeed" on Decca

**SAH-D6010** (Mono HA-D2144). Ranging mostly through some of the better oldies—*They can't take that away from me*, *My baby just cares for me*, and even *Sweet Sue*—the singing is everywhere smooth and stylish. And, goodness knows, in tune—after a whole chorus of *Sweet Georgia Brown* for voice and drums only the band comes in again, dead on pitch; no two left feet here. The band, actually, could in places have been recorded more forwardly; but there is nothing else I would willingly change. Another solitary is *Coral SVL3001*, for the composers represented include Debussy, Borodin, Dvořák, Chopin, and other old-fashioned squares. "The World's finest Music", it is called, and so far so good; but in "as interpreted by Lawrence Welk" comes the rub, for it transpires that it is the pops of the "based-on" variety that we are going to hear. They are beautifully arranged, played and recorded; if it amuses you to hear Tchaikovsky as a quick-step (*Tonight we love*) or Rachmaninov as a beguine (*Full moon and empty arms*), now is your golden opportunity.

A label new to this country, Audio Fidelity—"for those who can HEAR the difference!"—does in fact offer a very good sound. Its principal quality is one of naturalness; neither brilliance nor depth of tone is emphasised, but instead every care is obviously taken to secure the maximum clarity. The absence of contrived resonance is not always advantageous; but the almost complete absence of either surface noise or of tape murmur most emphatically is—and in both respects the records are the best I have ever heard.

They also make a new contribution to the stereo field by offering for the first time an excursion into jazz of the traditional variety. On AFSD5823 the *Dukes of Dixieland* start off with *South Rampart Street Parade*, and continue in similar vein with strong rather than any particularly musical playing. The front line is traditional except as to choosing to play in tune and as to the severe backwardness in recorded balance of the trumpet compared with trombone and clarinet; the rhythm section is traditional except where occasionally tuba and banjo are laid aside in favour of the more modern and much more effective equivalents. The tuba solo in *Darktown Strutters*, though, should become a collector's piece! The balance is better on AFSD5877; here Al Hirt, his Trumpet and Dixieland Band play in the old style but a less academic repertory: *Caravan* is allowed a place alongside *Tiger Rag*. The playing itself is largely in a very fast tempo and extraordinarily neat. Seldom, however, is it stylish, perhaps by intent—Al Hirt is sometimes himself a particular offender—and the studio piano is out of tune. Yet there is, too, often a tremendous lift generated; and this sound in good stereo is one of which we have hitherto been deprived.

Two other new Audio Fidelity discs would, I suppose, once have been classified as "novelty instrumental". AFSD5825 offers "Mallet Magic"; Harry Brewer and his Quintet playing something more than croquet with Flapperette, Chinese Doll, and even Rimsky's *Bumble Bee*. The mallets belabour (I think) glock, xylo, marimba and vibes, to a rhythm accompaniment; it certainly adds up to a "New sound", and one which suits the particular music very well. The scoring of Zez Confrey's *Buffoon* is nothing less than inspired. AFSD5830 I wish I could enjoy as much; on it Johnny Puleo and his Harmonica Gang play, I am sure very well, twelve endless tracks of all the harmonica music you would expect; even Offenbach, with his tune now just rechristened *Orpheus*, does not escape. And an oddity in the recording: with this disc I simply could not get my two speakers to blend. They sounded, in spite of all endeavours, like one of the more fervent stereo demonstrations—a fate I would not wish even on a harmonica gang. M.M.

## CONTINENTAL RECORDS

San Remo is now one of the chief suppliers of Tin Pan Alley, and January's entries have already been rushed on to the market. "San Remo" (Cetra LP LPA8001) and three EPs called "San Remo Festival, 1959" (Durium U20044, U20045 and U20046) offer sixteen and twelve songs respectively, the prize winners included. If I prefer the latter collection that's mainly because I happen to be a fan of **Aurelio Fierro**, who has one song in each of the first two records and two in the third. Though *Io sono il vento* (Vol. 1), the second prize winner, is very much a pop number, he makes it extremely attractive. *Li per li* (Vol. 2), gay and charming, did not win a prize, but would have if I had been a judge. As for *Ciao ciao bambina*, I can only say it sounds so much more attractive than it did when sung by the composer, Domenico Modugno, that I can now understand why it won first prize. The other artists in the Durium collection are **Nella Colombo**, **Flo Sandon's**, **Gianni Marzocchi**, **Germana Caroli** and the **Marino Marini** quartet. The artists in "San Remo" (Cetra) are **Claudio Villa**, **Tonina Torrielli**, **Gino Latilla**, **Fausto Cigliano** and **William Galassini** and his orchestra. They are all pleasing, and if you want a fuller selection this is good value (Part of this Cetra LP is also available on the following 45s, SP4003-7).

The foreign market these days stretches from China to Peru—with the reservation, of course, that Latin American rhythms are familiar and easily appreciated by the most conservative European ear, whereas the Chinese employ a tonic system so exotic and baffling that a man of my acquaintance, at a big dinner, lost face by choking over his bamboo shoots at the first unexpected ululation of a sing-song girl in his ear. "China" (Col. LP 33CSX13) offers collections by two contemporary Chinese favourites, both young and attractive, judging by the photographs on the sleeve. Miss Li Li Hua is a movie star; Miss Tung Pei Pei, described as "tiny, lovely, fragile-appearing", is a celebrated pop singer known as the "Golden Voice". All of which suggests that if the music is different, the commercial set-up is not unlike that in capitalist countries.

The themes, too, are universal: Miss Tung Pei Pei's lyrics could be translated into Italian and delivered at San Remo without judges or public being any the wiser. In *The Sorrow*, accompanied by instruments called the pepa and the erhu, "a heartbroken girl admits that the man she loves has not only left her but will never return again". *Longing For My Love* speaks for itself in any language; in *The Willow Is Green*, "a young lady longs for a call from her lover", asking (a trifle prosaically), "Who has detained my man?": *The Second Spring* employs such well-worn properties as a bell in the night, a lamp in the window and a sighing breeze. More interesting are *The Queen Envoy*, about an apparently historical beauty-contest winner some centuries ago who had no sooner been installed in the Emperor's palace than he had to send her north to appease the invading Mongols—a mission in which she is said to have succeeded. By way of contrast, *Boating on the Lake* is a gay little trifle sung by one of the girls who "man" pleasure boats on the rivers and lakes of eastern China.

Miss Li Li Hua's material is more various. *The Sorrows of妻*, in the traditional style, tells of a young wife's quest for a missing husband; in *The Admired* a sophisticated society woman is sarcastic about her admirers; *The Abandoned Love* tells of the same type of woman in middle age, longing for the love she has missed; and in *We Were Born the Same Day* a Chinese girl,

who would probably never have spoken to her future husband, or even seen him, a generation or two ago, is up-to-date enough to propose marriage to her cousin. Both collections will appeal to those who like something out of the ordinary. Others (I confess I am one of them) will find the music as difficult as the language.

LILIAN DUFF.

## STAGE AND SCREEN

**Candide** (Bernstein; Wilbur). Original Broadway Cast. (Philips 12 in. LP BBL7305, 27s. plus 8s. 9d. P.T.). **Lilac Time** (Schubert; Ross). H.M.V. 12 in. LP CLP1248, 25s. 9d. plus 8s. 4d. P.T.

Even at this distance from Broadway one can hear the grandfather clocks running down. Porter and Berlin are silent while Rodgers warily marks time on a very faded Flower Drum. A group of new composers has taken over, the senior members are Loeser and Loewe, the newest is Meredith Wilson and the best is Leonard Bernstein. This month *Candide* (1956) joins *West Side Story* in London and recordings of his two most distinguished scores are now available on the same label. In style they could hardly differ more. *Candide* is described as a comic operetta and sounds like a pastiche of every operetta ever written. In fact, Bernstein and his lyricists (the poet, Richard Wilbur, assisted by Dorothy Parker and John Latouche) have paralleled Voltaire's satire on senseless optimism with a satire of their own on operatic conventions. The result is more than a sophisticated musical joke, it is a very tuneful and stylish score. Voltaire's bitterness has been softened but his original point remains in the robust philosophic ensembles, Cunegonde's opportunistic Jewel Song and the incompatible lovers' beautiful duets. Robert Rounseville as Candide also has three graver numbers worthy of his fine voice. Barbara Cook is the wittiest if not the most accomplished of coloratura sopranos and Irra Petina is a marvellously dark-voiced Old Lady. Max Adrian completes the character of Pangloss in the opening number, "All's for the Best in this Best of all Possible Worlds", but makes a miraculous and welcome reappearance for the second act Gavotte.

Tyrone Guthrie's production from which this recording was taken ran for only 73 performances in New York, indicating either shattering mediocrity or unusual refinement. Let that be a warning to those who are expecting just another musical. Both the book and the score have been revised for the English production so you may expect the recording to differ at some points. The pressing I have heard deteriorates towards the centre but I would not for the world end on a discouraging note. This is one of the wittiest and most musically musicals we have yet heard and it is glowingly sung and played on this record.

The H.M.V. *Lilac Time* with June Bronhill, Thomas Round and John Cameron is very well sung and warmly recorded. Schubert's music is as fresh and enjoyable as ever but the cracker motto lyrics of Adriana Ross prevent me from enjoying it to the full. The recording makes an excellent souvenir and may inspire someone to write a new version for my generation.

For the less discriminating, Parlophone have reissued Julian Slade's piano recordings of his own music from *Salad Days* and *Free as Air* on an EP 45 (GEP8731) and Peter Knight's Vocal Gems from *West Side Story* (GEP8732). The more discriminating will enjoy Anthony Newley's immensely professional and slightly satirical rock 'n' roll numbers from the film *Idle on Parade* (Decca EP DFE6566). Even in Decca's cavernous echo chamber, Anthony Newley is well worth hearing.

MICHAEL COX.

## FOLKSONG

One of the most interesting items broadcast over the Third Programme last year was "Lots of Fun at Finnegans Wake", a programme illustrating the use which James Joyce made of Dublin street songs in his last work. Collector Records have now produced an EP (JEL1) containing three of the songs from that programme—*Bonny Boy* (sometimes known as *Still Growing*), *Master McGrath*, and the magnificently boisterous *Finnegan's Wake*. **Dominic Behan**, who sang in the original broadcast, performs them all with great vivacity and warmth. My only complaint is that instead of including the delightful comic song, *Mrs. Houlahan's Christmas Cake*, one of the best things on the broadcast, the fourth track contains the marching song, *Mrs. McGrath*. Behan sings equally infectiously on two more Collector Records—"McCafferty" (EP JEL2) and "Songs of the Streets" (EP JEL3). The material ranges between ballads like *Van Diemen's Land* and *The Limerick Rake*, and songs with the idiomatic liveliness of *Get Me Down My Petticoat* and—but only a snatch, alas!—*The Charlades' Ball*. All three EPs can be warmly recommended.

To turn from the brisk but intelligent singing of Dominic Behan to two other EPs issued by Collector Records is a dampening experience. **Robin Hall** sings five "Glasgow Street Songs" (EP JES2) in rather a dull fashion, while **Steve Benbow** (assisted by his Folk Four) (EP JEB1) performs *Whaling In Greenland* and *Bendigo*, *The Champion Of England*, a prize-fight song, most apathetically. The songs are good, of course, particularly when compared with another track on the Benbow EP—*Dirty Old Town*, a modern folk-song written by **Ewan MacColl**, where words and music clash grotesquely. But whatever MacColl's deficiencies as a composer of folk-song, he himself sings superbly. "Second Shift" (Topic LP 10T25) the successor to "Shuttle and Cage" (10T13), is a second—but not quite so interesting—collection of industrial ballads. *Droylsden Wakes*, *The Calton Weaver*, Thomas Armstrong's *The Durham Strike* and—a most tender and moving song this!—*The Collier Laddie* are all fine songs sensitively performed. Most of the newer songs, however—including two of MacColl's own—are markedly inferior. G.F.

## NEGRO SPIRITUALS

Anyone wanting to start a collection of Negro spirituals could hardly do better than buy either "The Newport Spiritual Stars" (London LP LTZ-C15153) or "Highway To Heaven" (Parlophone LP PMC1085). On the former record are tracks by the **Ward Singers**, the **Drinkard Singers** and **Jeff and Charles Bank**, while the latter contains the work of the **Four Internes**, the **Patterson Singers**, the **Nightingales**, **Swan's Silvertone Singers**, the **Trumpeeters** and the **Spirit of Memphis**. Harsher than any of the other groups, the Drinkard Singers bring a penetrating intensity to their performances, the lead singing—usually by Judy Guion—always sounding impassioned. The Banks brothers, by contrast, although they turn in quite good performances, sound far less inspired, and I doubt whether bongos and drums were really needed to accompany them as well as the piano and organ. The tension rises again with the Ward Singers (who have, incidentally, been visiting Britain during the past month), although they don't measure up to the Drinkards. An intriguing feature of their tracks, however, is the use of an electric guitar played with a steel. But perhaps the finest of all present-day gospel groups is the **Spirit of Memphis**, heard in two superb performances (particularly *Make Room For Jesus*) on the Parlophone LP. The other

outstanding tracks on this record are those by the Trumpeeters. Swan's Silvertone Singers, on the other hand, sound well-balanced but also a little too smooth, a fault they share with most of the other groups, even though the general level of the singing is very high.

**Della Reese** has a fine, expressive voice, as everyone who heard her during her recent appearances in Britain will agree, but her gospel-singing ("Amen"—London LP LTZ-J15154) is attractive rather than urgent. Perhaps this lack of intensity springs from her versatility, for she is equally at home with both blues and the better popular songs. The same absence of intensity occurs in the work of the **Fisk Jubilee Singers** (Topic LP 12T39), whose scholarly, arranged versions of spirituals are musically but without fervour. Finally there is **Mahalia Jackson**, represented this month on two Philips discs—an LP, "Newport

1958" (BBL7289), and an EP, "By His Word" (BBE12229). Mahalia, of course, is a woman of enormous stature, both musically and in person, her magnificent voice one of the few which can chill with its beauty. Despite the rain which drenched the crowds attending the Newport Festival's Gospel Night, she held her audience spellbound. The recording of that event, intensely moving throughout, contains songs in both major and minor keys and in times varying between 4/4, 6/8 and 8/8. Perhaps *God Is Real* illustrates completely the fine edge of passion which can be expressed through music. The EP presents her in excellent but slightly more studied performances. Here her singing produces a drive like that created by a good New Orleans trumpet player, and her phrasing in the marching spiritual, *Just A Little While To Stay Here*, is incredibly forceful.

ALEXIS KORNER.

## JAZZ AND SWING

Reviewed by

CHARLES FOX, ALUN MORGAN AND OLIVER KING

## Louis Armstrong's Hot Five

Once In A While : I'm Not Rough (V)/Hotter Than That (V) : Savoy Blues. (Parlophone 7 in. EP GEP8730—8s. plus 2s. 7½d. P.T.)

Four of the greatest jazz recordings of all time have been brought together on this EP, make no mistake about that. Johnny Dodds' searing solo on *Once In A While* is worth the money all on its own. In addition, however, you get the greatest Ory ever on *Savoy Blues*, plenty of Lonnie Johnson's massive guitar playing on all but the very first track, and, of course, Louis, just at the height of his truly creative powers, before he was lionised into substituting brilliant showmanship for jazz. His playing on *Savoy Blues* (issued here on microgroove for the first time) is particularly superlative; delicate, well-balanced, perfectly poised. It is, I suppose, in the nature of most things to decline and decay. Let us be thankful, at any rate, that in this EP we have such a wonderful memento of one of the truly great jazz bands. O.K.

## Eddie Barclay and his Orchestra

"Eddie And Quincy"  
Et Voilà: Quand Je Monte Chez Toi: Place Blanche: Ne Me Laissez Pas Comme Ca: Sermonette: No. 13/ Call Of The Wild: Tu Jous Aves Le Feu: Quelque Chose En Toi: Manhattan: Pas Mol: Craven. (Felsted 12 in. LP PDL85056—25s. 9d. plus 8s. 4½d. P.T.)

American trumpeter-arranger Quincy Jones came to Paris a few years ago to work on the staff of Barclay Records. This collaboration between Eddie Barclay and Quincy Jones has resulted in a fine album of dance music, sufficiently good to warrant investigation by jazz lovers. Apart from the normal dance band instrumentation a string section has been added, but Quincy's scoring ensures that the music swings all of the time. On hand to assist in the arranger's wishes are Kenny Clarke (drums), Don Byas (tenor), Roger Guerin (trumpet), Fats Sadi (vibes) and Stephane Grappelli (violin). An uncredited flautist also makes some brief appearances.

Obviously, the album is aimed at the dancing market, but Quincy has managed to strike the right balance between strict tempos and musical interest. Readers of this column will gain most enjoyment from Byas's fleeting solos and the lightly swinging arrangement of Cannonball Adderley's tune *Sermonette*. A.M.

## Louis Bellson and his Orchestra

"Swing's The Thing"  
Jack's Up: Go Ahead/Swing This : Let's Call It Swing. (Columbia Clef 7 in. EP SEB10100—8s. 6d. plus 2s. 9½d. P.T.)

This music doesn't aim to do much more than swing in an unpretentious but very pleasant way. All four tracks contain easy-paced "originals" by Louis Bellson, scored to make the best use of what is only an eight-piece group but which sounds half as large again. Incidentally, Alun Morgan's sleeve-note omits the details of the personnel; Alun has now received this information, however, and has passed it on to me. The full personnel consists of Doc Severinsen (tp), Sonny Russo (tbn), Red Press (alto), Ernie Wilkins (alto and tenor), Eddie Wasserman (tenor), Irving Joseph (pno), George Duvivier (bs) and Louis Bellson (drs). All four tracks were recorded sometime in February, 1957. Easily the best soloist on the session was Doc Severinsen, his trumpet sounding very mellow and lyrical, but there is also some good playing by Eddie Wasserman. C.F.

## Blackstick

Bali Ha'i (Tony Coe Quintet): Portrait of Miss (Sandy Brown Big Four); Please Don't Talk About Me When I'm Gone (Archie Semple Quartet): Lover Man (Dick Heckstall-Smith Quintet with Bruce Turner); Tippy (Brown Big Three): Blue'n' Boogie (Vic Ash Quintet)/The Needle (Semple Quartet): High Priest (Ash Quintet); Sans Hump (Coe Quintet); I Cover The Waterfront (Archie Semple and Fred Hunt): Sugar (Brown Big Four); 5/8ths (Coe Quintet). (Pye-Nika 12 in. LP NJL20—25s. 9d. plus 8s. 4½d. P.T.)

The reason I dislike all—well, almost all—modern jazz clarinetists is, I like to think, not because of any bigotry on my part, but just because none of them is very good. Outside of Jimmy Giuffre I can't think of a single one I'd listen to for pleasure. De Franco, Scott, Most—bores, all of them. But possibly the truth goes deeper and concerns the nature of the instrument. In jazz I prefer the clarinetist to cultivate a wide palate, to go in for scoops and flutters, breathiness and a fluctuating vibrato—all the tricks from the Crescent City, in fact. That's why I like Giuffre. It's also why I prefer Sandy Brown to most jazz clarinetists around today, European or American. Sandy explores every inch of his instrument, melodically, tonally, rhythmically, and puts his versatile technique at the service of a bountiful imagina-

tion. That's why he's easily the finest performer on this LP, a record that presents what might be described as a squeak of British clarinetists. *Mies Ahead* is a beautifully fluent and reflective track, with Sandy's clarinet admirably countered by the metallic trumpet playing of Al Fairweather. In the lunging, restless *Topsy* the clarinet tone and melodic line again unite ideally, while on *Sugar* there is tight interplay between the trumpet and clarinet, with Fairweather sounding at times surprisingly like Bill Coleman.

The other clarinetists are good, but they fall below this high creative level. Archie Semple huddles right on top of the microphone during *I Cover The Waterfront*, adopting a husky, intimate approach, but his two other tracks find him bubbling along just like Ed Hall. Tony Cox performs far better than I'd expected, for up to now I've thought of him as almost exclusively an alto player. (It's interesting, by the way, to notice how echoes of the old John Kirby band keep popping up nowadays; you can hear some in 5/8ths as well as on several other tracks.) Bruce Turner plays pleasantly enough in *Lover Man* but is rather overshadowed—in the sense of duration, not quality—by Dick Heckstall Smith's soprano sax. And last of all I come to Vic Ash, who performs tastefully and intelligently but who still sounds boring and facile. All the same, his group sports the best rhythm section on the record—Stan Jones (piano), Arthur Watts (bass) and Allan Ganley (drums).

C.F.

**Ray Brown****Bric A Brac/Uptairs Blues**

(Columbia Cef 7 in. EP SEB10111—8s. 6d. plus 2s. 9½d. P.T.)

Like most bass players when they get a recording date of their own, Ray Brown persists in featuring himself at much too great a length. And nothing, as far as I'm concerned, sounds quite so tedious as a long string-bass solo—unless it happens to be played by Oscar Pettiford or the late Jimmy Blanton. Brown is a virtuoso, of course, and can swing superbly, as he shows on both these tracks, but one can have too much of even a very good thing. The sleeve-note asserts that Herbie Mann plays the flute on this record, but Alun Morgan tells me that it's really Jerome Richardson (he also says the drummer is Osie Johnson). Not that it matters all that much. The combination of a twittering flute and Oscar Peterson at the organ, not to mention the marathon bass solos, tried the patience of this long-suffering reviewer very sorely.

C.F.

**Miles Davis Sextet****"Milestones"****Dr. Jekyll: Sid's Ahead: Two Bass Hit/Milestones;****Billy Boy: Straight, No Chaser.**

(Fontana 12 in. LP TFL5085—27s. plus 8s. 9½d. P.T.)

The Miles Davis Sextet is simply the old quintet (Miles, John Coltrane, Red Garland, Paul Chambers and Philly Joe Jones) with the addition of Cannonball Adderley on alto. That Miles values individuality above ensemble playing is shown by the fact that the three-piece front-line is not employed to any great extent and, in the main, the performances consists of strings of solos. Coltrane plays with more continuity than on many previous records and certainly has a personality of his own. Once he has overcome the tendency to shun convention in matters of phrasing and melodic invention he should develop into an important soloist. Adderley seems to be below the standard of the others; time and again he falls back on second-hand Charlie Parker ideas when his own imagination runs short. The rhythm section continues to impress me with its cohesion and relentless drive. *Billy Boy* is played by piano, bass and drums only and has some intriguing work from Garland and Jones. Miles remains the leading musician in the group by several

lengths and plays here with an uninhibited drive and attack.

Although I would recommend this LP wholeheartedly, it is not, to my mind, the best representative example of Davis's group on record. The "Relaxin'" LP on Esquire is still the best album available, and the fact that Adderley is not present on that is of little consequence for, on the evidence of this Fontana LP, he has little of value to offer to the group.

A.M.

**Bill Doggett****"Rainbow Riot"****Rainbow Riot/Hold It: Birdie.**

(Parlophone 7 in. EP GEP8727—8s. plus 2s. 7½d. P.T.)

The last two or three Bill Doggett releases on Parlophone have been excellent. Unfortunately this new EP seems to be aimed at the fringe audience, for the music here is simply rhythm-and-blues, although very professionally performed of course. Clifford Scott plays forceful tenor over an accompaniment that deliberately stresses the off-beat, and the best solos come from Billy Butler, a guitarist who, even on this showing, deserves to be better known. *Rainbow Riot* and *Hold It* have themes of such triteness that I wonder how two men can claim to have worked on their "composition". Readers are strongly advised to sample Parlophone GEP8711 issued a few months ago, for a better indication of this group's abilities.

A.M.

**Herb Ellis Quintet****"Nothing But The Blues"****Pap's Blues: Big Red's Boogie Woogie: Tin Roof Blues: Soft Winds/Royal Garden Blues: Patti Cake: Blues For Janet: Blues For Junior.**

(Columbia 12 in. LP 33CX10139—30s. plus 9s. 9d. P.T.)

The recent move by such musicians as Mose Allison, Bob Brookmeyer and Jimmy Giuffre to delve back into jazz traditions seems to have affected guitarist Herb Ellis too. This very successful LP finds him consciously attempting to play in an earthy, fundamental style, using eight twelve-bar compositions for this purpose. Ellis is a musician I've not previously associated with the blues, but he plays them well here, displaying an obvious understanding of the idiom. When he isn't taking a solo he sometimes assists the rhythm section by emulating the sound of bongos. Not that Ray Brown and Stan Leven need his support, of course, but it does help to add a different tone colour. The other two musicians on the date were Roy Eldridge and Stan Getz, and it is the latter whose playing attracted me most. When one considers Getz's past history, particularly his luke-warm, introspective readings of ballads only a few years ago, it comes as a surprise to hear him *leading* Eldridge into supplying suitable blues backgrounds to Ellis's solos. Eldridge plays excellently here, but the most important aspect of the release is the broadening of Getz's scope as a maturing jazz artist. If he continues to forge ahead in this manner, it may not be too long before he is universally accepted as one of the decade's greatest jazz soloists.

A.M.

**Peewee Erwin's Dixieland Eight****"Oh Play That Thing!"****Kansas City Stomps: The Chant: Yaaka Hula Hickey Dula: Temptation Rag: Black Bottom Stomp: Dipper Mouth Blues/Grandpa's Spells: Dill Pickles: Sensation Rag: Big Pond Rag: Jazz Frappe Rag: Georgia Swine.**

(London 12 in. LP LTZ-T15159—27s. plus 8s. 9½d. P.T.)

The presence on this disc of five numbers inseparably associated with the great Jelly Roll Morton means that a comparison with Morton's masterly performances becomes inevitable. But at least these versions have been copied honestly from scores of Morton's classic Victor recordings of 1926-1928. As such they don't come off too badly, even if the peculiar balance sometimes throws the counter-melody into greater prominence than the melody itself. I did, however, find the frenzied two-bar drum solos which

precede the final all-out ensemble choruses to be distinctly tasteless.

Where I must really take issue with these people, though, is over points of authorship. Since when was *Sensation Rag* composed by Erwin and J. Barbara, *vide* label and sleeve? The official composer is Edwin B. Edwards, trombonist of the Original Dixieland Jazz Band. As the number has been around for over forty years there seems no excuse for this kind of numbskullery. Similarly, *Big Pond Rag* is credited to Sigman and the Dixieland Jazz Band; actually it's nothing more than a stepped-up version of Enrique Rosas's rather pretty old-fashioned waltz, *Sobre las olas*, or *Over The Waves*, and that's been around some eighty years. Finally, Henry Lodge—not Henry Dodge—wrote *Temptation Rag*, while the composer of *Dill Pickles* is Charles L. Johnson—not Johnston. (This record is also available in Stereo form, on London SAH6011.) O.K.

**Maynard Ferguson and his Orchestra****"A Message From Newport"****The Fugue: Fan It, Janet: The Waltz: Tag Team: And We Listened/Slide's Derangement: Frame For The Blues: Hambug: Three Little Foxes.**

(Columbia 12 in. LP 33SX1146—25s. 9d. plus 8s 4½d. P.T.)

Despite the album title and the cover photograph, the whole of this LP was studio-recorded a month before the 1958 Newport Jazz Festival. However, the band played most of these numbers at the Freebody Park concert during the Festival's "Blues Night". In many ways this is Maynard's best band to date, although it suffers from the same defect that has marred previous Ferguson groups, namely a lack of dynamics. Too many of these performances are played flat-out from start to finish, leaving nothing in reserve for climaxes and finale. It's significant that the best tracks—*And We Listened* and *Frame For The Blues*—are the ones which build up constructively after subdued openings.

The band's size is deceptive. It sounds like a seventeen- or eighteen-piece line-up but actually consists of Ferguson (trumpet and valve-trombone) leading three trumpets, two trombones, four saxes and rhythm. Maynard occasionally treats us to some tortured screaming in the upper register but most of his solos are played within the audible frequency range. As I've noted before, he seems to be a far more constructive jazzman whenever he sets aside his trumpet in favour of the valve-trombone. The other soloists in this enthusiastic, hard-hitting band are good without being outstanding. Slide Hampton is a technically adroit trombonist, Willie Maiden and Carmen Leggio both take workmanlike tenor solos, and Jimmy Ford, who was heard on a Red Rodney record issued here five or six years ago, is a fluent alto saxist, even if his ideas all derive from Charlie Parker.

A.M.

**Jesse Fuller****Take This Hammer: Linin' Track: I'm Going To Meet My Loving Mother: Tiger Rag: Memphis Boogie: Raise A Ruckus/By And By: Fingerbuster: Stagolee: 99 Years: Hesitation Blues.**

(Good Time Jazz 12 in. LP LAG12159—27s. 8d. plus 8s 11½d. P.T.)

This is an important record, for in its way it provides a last look at American Negro folksong. Jesse Fuller, now in his 64th year, is a folksinger, a singing entertainer of the early 1900s, although by no means an outstanding one. What is exciting about him is that he must be the finest one-man-band I've ever heard, exerting a considerable technical command over all the instruments he plays. He performs, often all at once, upon the twelve-string guitar, high-hat cymbal, fiddle (a home-made, pedal-operated bass) and an harmonica or kazoo; he also sings to the accompaniment of the first three instruments. Perhaps the most obvious fault on this record is Fuller's excessive use of off-beat

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**a jazz interpretation by the**  
**MASTERSONGS**

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in Paradise/And this is my beloved/Night of my  
nights/Sands of time/Gesticulate rhymes have I/  
The Olive tree/Not since Nineveh  
Baubles, bangles and beads/Fate/And this is my  
Beloved/Stranger in Paradise

LAE 12184

**SELDON POWELL**

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Count fleet/Autumn nocturne/Swingville/Ohio/  
Summertime

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cymbal throughout every number, an effect that often results in monotony. Alexis Korner has also suggested to me that while Fuller's guitar-playing is of a high standard, his style might sound even better played on a six-string instrument, for it is too complicated to be really effective on the double-strung guitar.

Side two contains most of the better tracks, although *Tiger Rag* swings gustily and *Linin' Track* is pleasant enough. *Memphis Boogie* turns out to be an average performance of the twelve-bar blues, with a set of random lyrics, while *Raise A Ruckus* must be classed among the better tracks. The two spirituals, *I'm Going To Meet My Loving Mother* and *By And By*, are disappointing. Fuller is at his best, however, in *Fingerbuster*, a rag, which he performs with dexterity, moving from the top to the bottom of the guitar neck and proving himself acquainted with more than just the first four or five frets. The ragtime idiom, in fact, is where Fuller excels and I hope he includes more rags on his future recordings. *Stagolee* gets a fine performance, the guitar-playing sounding at times oddly reminiscent of the traditional white accompaniment to *Old Blue*. *99 Years*, a prison song, is the most moving of these tracks, Fuller singing well and answering himself on the guitar; his cymbal work here is also far more restrained. *Hesitation Blues*, a song recorded by artists as diverse as Leadbelly and Wingy Manone, is performed as a jug band number. Instrumentally this track is just as good as *Fingerbuster*, the fiddle being used to great advantage. Fuller, in fact, succeeds in creating the sound and texture of an entire jug band, with unison phrasing by guitar and harmonica backed up by cymbal and fiddle. The singing, too, fits exactly into place and the ragtime-blues feeling is achieved with such apparent ease that one is overawed by the man's curiosity.

C.F.

**Great Jazz Pianists**

**The Sheik Of Araby** (Oscar Peterson): *Grand Piano Blues* (Earl Hines Orchestra); *Honky Tonk Train Blues* (Meade Lux Lewis); *Tank Town Bump* (Jelly Roll Morton's Red Hot Peppers); *Boogie Woogie Jam* (Pete Johnson and Albert Ammons); *Squeeze Me* (V) (Fats Waller's Rhythm)/*Ain't Misbehavin'* (Art Tatum); *Daybreak Serenade* (Jess Stacy's Orchestra); *Errol's Bounce* (Errol Garner): *Rockin' In Rhythm* (Duke Ellington Orchestra); *Thou Swell* (James P. Johnson with The Louisiana Sugar Babes); *Humoreske* (Mary Lou Williams). (Camden 12 in. LP CDN118—10s. 9½d. plus 6s. 5d. P.T.)

Whoever compiled this anthology either had an off-beat sense of humour or an ear like the lid of a condensed milk can. For while nobody is likely to quarrel over the selection of the pianists, at least not really seriously, the recordings chosen to represent them make very odd listening. Why, for instance, pick the 1931 recording of *Rockin' In Rhythm*—a classic performance by the Ellington orchestra but containing no solo piano work at all? One could say almost the same thing about *Thou Swell*, which has plenty of good organ playing by "Fats" Waller but a very small amount of James P.'s piano. Of course, a handful of the tracks—those by Meade Lux Lewis, Pete Johnson and Albert Ammons, "Fats" Waller and Jess Stacy—are admirable choices, showing these pianists at their best. But others—the Peterson and Garner tracks from 1947, for instance, or that stiff performance of *Grand Piano Blues* by the Hines orchestra of 1929—could certainly have been improved upon.

C.F.

**Chico Hamilton Trio**

"Introducing Freddie Gambrell"

*Lullaby Of The Leaves*; *Reservation Blues*; *These Foolish Things*; *Ex-Ray's Friends/Devil's Demise*; *You're The Cream In My Coffee*; *Midnight Sun*; *Five Minutes More*. (Vogue 12 in. LP LAE12160—27s. 6d. plus 8s. 11½d. P.T.)

Freddie Gambrell is a totally blind pianist whom Chico Hamilton first heard in 1956, playing at San Francisco's "Bop City" club.

This is his first record, and in order to help sales promotion for this new and unknown artist Chico has lent his name to the LP as well as playing drums on the session. Gambrell turns out to be a staggeringly proficient pianist, possessing a technique comparable with that of Oscar Peterson or Billy Taylor. Perhaps it would be unfair to judge him further from this album because he has yet to formulate a style of his own. At the moment he is playing the things most familiar to him, and the polished way in which he tosses off *Lullaby Of The Leaves*, for instance, indicates that he is treating us to his well-tried party pieces.

I should like to hear Gambrell in a different setting, perhaps with two or three front-line instrumentalists. If he shows similar promise under fresh conditions, then we may well have a major jazz soloist on our hands. Hamilton's drumming is excellent throughout, and although Ben Tucker's bass has probably been given added prominence by the recording engineer it shouldn't detract from the fact that he is an outstanding section man.

A.M.

**Ted Heath And His Music**

"Our Kind Of Jazz"

**Four Fours: I'll Remember April; Sometimes I'm Happy; Ringside Suite/Stompin' At The Savoy; Waterloo Bridge; Just You, Just Me; Out Of Nowhere; Taboo.** (Decca 12 in. LP LK4202—25s. 9d. plus 8s. 4½d. P.T.)

Records by Ted Heath and His Music are usually dealt with in the Miscellaneous and Dance section, but this one qualifies for inclusion here. "Not only does the band play the way it wants", says Ted, "but we've also got together some of the fine jazzmen who've worked with us in the past". In fact, *April, Happy, Ringside Suite, Just You, Just Me* and *Taboo* are played by the normal personnel but arranger Ronnie Roullier's *Four Fours* brings together four well-known tenor soloists all of whom have played with the Heath band in the past. Don Rendell, Tommy Whittle, Ronnie Scott and Red Price take their turns before the microphone prior to bringing the track to a blazing finale. Roullier was also responsible for another outstanding track, this time an extended work entitled *The Ringside Suite*. The theme of the first "movement" is, in fact, based on the interlude of Dizzy Gillespie's tune, *The Champ*, played here at half tempo; there are some pleasant reed section passages (with Ronnie Chamberlain on soprano) in the later sections. *Savoy* is played by a Heath band which sports two complete trumpet sections; in addition to the normal foursome a second team led by Kenny Baker and completed by Stan Roderick, Ronnie Hughes and Jo Hunter adds its weight to the proceedings. *Nowhere* is a companion piece in the sense that this was designed to showcase two complete trombone choirs. The eight trombones are used together and as opposing teams, the extra men being all ex-Heath employees (Ladd Busby, Harry Roche, Jackie Armstrong and Maurice Pratt). Ken Moule composed and arranged the memorable *Waterloo Bridge* for which the sax section was augmented by Roy Wilcox (soprano), George Hunter (alto) and Ronnie Ross (baritone). With this unique instrumentation at his command Moule has contrived to paint pleasing tone colours making fine use of Ronnie Ross's baritone.

The precision of the sections, the brass in particular, has always been a feature of the Heath orchestra and when the band is turned loose on some worth-while material the results are powerful and satisfactory from the jazz standpoint. Perhaps Ted will now decide to revive some of the older jazz-oriented arrangements in the book, including those by Tadd Dameron (*So Easy* and *Lyonia*), Bill Finnegan, Johnny Dankworth, etc. A.M.

**Bill Holman Quintet**

"West Coast Swing"

**Out Of This World/Mah Lindy Lou.** (H.M.V. 7 in. EP 7EG8444—8s. plus 2s. 7½d. P.T.)

Taken from the American "Andex" catalogue this EP is by the group which succeeded the Pepper Adams Quintet heard on a recent Vogue LP. In fact with tenor saxist Bill Holman in place of Adams it is virtually the same quintet as far as the personnel is concerned. Musically it is an improvement for Adams' baritone playing was ugly and unnecessarily angry; Holman's tenor shows the influence of Sonny Rollins but he is nevertheless an individualist capable of producing logically constructed solos. Trumpeter Lee Katzman plays in a less forced manner here than he did with Adams and it may have been Pepper's overriding musical brutality which gave the music its frantic, tense overtone. Jimmie Rowles, as usual, makes the ideal accompanist and it was he who recommended the use of *Mah Lindy Lou* (an apparently unsuitable tune at first sight, but first sights can be deceptive) on this session. Drummer Mel Lewis indicates that he is developing into one of the more adaptable percussionists in jazz today and his unobtrusive but driving work here is exemplary.

A.M.

**Budd Johnson Septet and Quintet**

"Blues A La Mode"

**Foggy Nights; Leave Room In Your Heart For Me; Destination Blues/A La Mode; Used Blues; Blues By Five.** (Festl 12 in. LP FAJ7007—27s. plus 8s. 9½d. P.T.)

Here's another of the "mainstream" records which Stanley Dance supervised during his visit to New York last year. It features two groups led by that veteran tenor-player, Budd Johnson, a musician who was not only a member of Louis Armstrong's band back in 1933 but also sat alongside Dizzy Gillespie and Charlie Parker in Earl Hines' orchestra ten years later. In fact it was Johnson, or so the legend goes, who urged Hines to introduce the modernists into his band. Not that many traces of modern jazz can be found in these tracks. The only tinge of that idiom, in fact, comes from Johnson's own tenor sax, when it echoes the phrasing of the late Lester Young, and the incisive piano work of Ray Bryant, who performs on the three tracks by the quintet. It's Bryant, incidentally, who provides some of the best jazz on the LP, playing a very sprightly solo in *Blues By Five*.

*Foggy Nights, Destination Blues and Used Blues* are performed by the septet: Johnson, Charlie Shavers, Vic Dickenson, Al Sears (on baritone sax), Bert Keyes, Joe Benjamin and Jo Jones. On the other tracks Bryant replaces Keyes and the trombone and baritone sax are omitted. The arrangements—all pretty loose and easy-going—were written by Budd Johnson. The best soloist is Vic Dickenson, as consistent and audacious as ever, but Johnson himself plays nicely enough, even if he rarely gets far off the ground. Bert Keyes reveals himself to be a capable blues pianist, although as soon as he starts the organ warbling in *Used Blues* the musical level drops sharply, while Charlie Shavers—still something of an *enfant terrible*—sommersaults alarmingly in *Destination Blues*.

C.F.

**Jonah Jones Quartet**

"Swinging At The Cinema"

**True Love; Tammy; A Gal In Calico (V); Around The World; Love Is A Many Splendoured Thing; Colonel Bogey March/An Affair To Remember; Secret Love; Three Coins In The Fountain (V); Fascination; All The Way; Lullaby Of Broadway.** (Capitol 12 in. LP TI083—24s. 3d. plus 7s. 11d. P.T.)

Whether he likes it or not, trumpeter Jonah Jones has certainly hit on a successful formula with his jaunty approach to well-known songs. This LP is devoted to tunes which have become popular through their use in films. (The sleeve errs, incidentally, in not listing the

Hollywood sources of these songs.) Each is given the same treatment and played at about the same bouncing tempo. Jonah opens with a little rhythmic figure, which is used again at the end as a coda and sometimes in the middle as an interlude. After a close-to-the-melody statement, Jonah embroiders the tune with some melodic improvisation before returning to the theme. Simple? Certainly, but it pays dividends down at the Embers Club in New York, where the customers like relaxed, tuneful music as a background for their conversation. Perhaps a trumpeter of Jonah's stature is wasted on this trite-sounding routine, but Albert McCarthy has told me that Jones was on the verge of leaving the music business for good when the Embers engagement came along.

Capitol, loth to give credit where it is due, have omitted the name of Jonah's colleagues from both labels and sleeve. They are Hank Jones (piano), John Brown (bass), and Harold Austin (drums). Four items from this LP are also available on EAP 1-1083. A.M.

#### Stan Kenton

"Lush Interlude"

**Interlude:** Collaboration: Opus In Pastels: A Theme For My Lady; Artistry In Bolero/Concerto To End All Concertos; Machito: Theme To The West; Lush Waltz: Artistry In Rhythm.

(Capitol 12 in. LP T1130—24s. 3d. plus 7s. 11d. P.T.)

"Combining the rich sweep of a massed string orchestra, the strength of a full trombone choir, with his brilliant piano stylings," proclaims the sleeve, "Stan Kenton re-fashions his most widely played melodies for a lush interlude". With some justification, the intelligent listener, after hearing this record, will probably ask "Why?" The weakest aspect of Kenton's music has always been its themes, and with over twenty strings, five trombones, a flute (played by Bud Shank under the pseudonym, "George Spelvin") and a rhythm section lingering over these themes the results are predictable. *Opus In Pastels*, *Concerto To End All Concertos* and all the others were acceptable enough in their original guise, enlivened with a few jazz solos of merit, but these new treatments simply add up to an expensive waste of time. A.M.

#### Barney Kessel

"Barney Kessel Plays Standards"

**Speak Low: Love Is Here To Stay; Slow Boat To China; How Long Has This Been Going On?; My Old Flame; Jeepers Creepers/Barney's Blues; Prelude To A Kiss; A Foggy Day; You Stepped Out Of A Dream; I Didn't Know What Time It Was; 64 Bars On Wiltshire.**

(Contemporary 12 in. LP LAC12094—27s. 6d. plus 8s. 11d. P.T.)

Two-thirds of this album are reissued from Vogue LDC153, a ten-inch LP released here some years ago. The original titles have retained their lustre, however, and the new tracks (*My Old Flame*, *You Stepped, I didn't Know And Jeepers Creepers*) achieve the same artistic level. Bob Cooper (oboe and tenor sax), Claude Williamson, Kessel, Monty Budwig and Shelly Manne made the earlier sides in 1954, while Hampton Hawes and Red Mitchell replaced Williamson and Budwig for the other titles, recorded over a year later. *My Old Flame* is an engaging duet between Kessel and Red Mitchell and, like *Jeepers Creepers*, was an unrehearsed single take. To my mind Kessel is one of the very finest of all the guitarists to emerge since Charlie Christian's death, and his series of LPs on Vogue-Contemporary show him in his best light. A.M.

#### Dave Lambert Singers with Count Basie's Orchestra

"Sing Along With Basie"

**Jumpin' At The Woodsides: Goin' To Chicago Blues; Tickle Toe: Let Me See; Every Tub/Shorty George; Rusty Dusty Blues; The King: Swingin' The Blues; Li'l Darlin'.**

(Columbia 12in. LP 33SX1151—25s. 9d. plus 8s. 4½d. P.T.)

After the highly successful H.M.V. LP,

"Sing A Song Of Basie" (CLP1203), in which the Dave Lambert Singers (Dave, Annie Ross and Jon Hendricks) multi-taped their voices to reproduce the sound of the entire Basie orchestra, comes this even more exciting album. Here the full Basie band (plus singer Joe Williams on five of the tracks) backs up Dave, Annie and Jon as they sing Hendricks' lyrics to the original recorded solos. Annie takes the trumpet passages, Dave those for trombones and Jon the tenor choruses in a programme ranging from the 1938 vintage version of *Jumpin' At The Woodsides* right up to Neal Hefti's *Li'l Darlin'*, one of the most popular items in the band's present-day repertoire.

Fantastic is the only word to describe Annie Ross's work, for apart from singing the Buck Clayton and Harry Edison solos she also acts as a kind of super lead trumpet for the Basie band. A most invigorating effect is produced when she leads the brass interjections behind Joe Williams' vocal on *Goin' To Chicago*. Certainly she lives up to Charles Fox's description of her in the sleeve-note. "One of the best jazz singers to be found anywhere in the world". Hendricks is equally impressive in his virtuosic passages, particularly in *The King*, where he takes off on the long solo created on the original recording by Illinois Jacquet. In fact Jon is a far better jazz singer than Basie's regular vocalist, a truth that becomes immediately apparent whenever the two men are heard together on the same track.

Now that the Lambert Singers have mastered this difficult idiom, it seems logical for them to go on and create their own solos (still using words, of course) instead of relying upon established material. Lambert himself has already proved his worth as an improviser with the four titles he and his choir recorded ten years ago (*Red Red Robin*, *Beban Cubop*, *Always* and *Hawaiian War Chant*). Capitol should consider issuing an EP of these four tracks. A.M.

#### Stan Levey Sextet

"This Time The Drum's On Me"

**Diggin' For Diz: Ruby My Dear: Tune Up: La Chaloupee/Day In Day Out: Stanley The Steamer: This Time The Drum's On Me.**

(Parlophone 12 in. LP PMC1086—25s. 9d. plus 8s. 4½d. P.T.)

Drummer-leaders have a tendency to dominate their records with long, exhibitionistic solos, but Stan Levey must be the exception. True, there is one percussion display (Oscar Pettiford's *This Time The Drum's On Me*, originally called *Max Is Making Wax* when Charlie Parker recorded it in 1946) yet in the main Levey concentrates on pulling his weight as a member of the team. The rhythm section, completed by Lou Levy and Leroy Vinnegar, is as good as one could wish to hear, and its supple, swinging accompaniment makes the front line soloists (Conte Candoli, Frank Rosolino and Dexter Gordon) play above themselves. Candoli is in particularly good form on *Diggin' For Diz*, the longest and best of the seven tracks; he plays with a fine, broad tone and brilliant attack. But the star of the record to my mind is Dexter Gordon, a tenor saxist prominent on record dates a decade ago but notable by his absence of late. A lot of the greatness of the late Wardell Gray has rubbed off onto Dexter, as witness his flowing, inventive sixteen-chorus solo on *Stanley Steamer*. When one considers some of the recent "new stars" on the instrument, it's at once apparent that Gordon gets a real tenor sound. Candoli is the chief soloist on the haunting *Ruby My Dear*, written by Thelonious Monk, but on the remaining tracks, *Stanley Steamer* excepted, the solo space is shared equally between Lou Levy and the front-line men.

This is not music of great significance; it represents rather, the consolidation of the lessons taught by Charlie Parker and Dizzy

Gillespie. Nevertheless I found this a most enjoyable release by a wholly compatible group of men, all of whom are at or near their best. No recording date is listed on the sleeve and readers may care to note that the session took place in Hollywood on September 27th, 1955. A.M.

#### Sam Most Orchestra/Sextet

"Plays Bird, Bud, Monk and Miles"

**Strictly Confidential: Half Nelson: Round About Midnight: In Walked Bud/Serpent's Tooth: Celia: Confirmation: Bluebird.**

(Parlophone 12 in. LP PMC1087—25s. 9d. plus 8s. 4½d. P.T.)

Clarinetist Sam Most's idea of paying tribute to Charlie Parker, Bud Powell, Miles Davis and Thelonious Monk was good one. He took two compositions by each of these men and interpreted one with a sextet (Most, Doug Mettome, Dave Schildkraut on tenor, pianist Bob Dorrough, Tommy Potter and Paul Motian) and the other with a big band. While the sextet tracks are of value (the work of Doug Mettome and Tommy Potter in particular), the big band performances indicate a distinct lack of rehearsal time. Even with the best of intentions, it's difficult to get a cohesive orchestral sound from sixteen men brought together solely for the purpose of a recording session. The solos form the best parts of the record; Mettome has always been a vastly underrated musician while Eddie Wasserman (tenor), Marty Flax (baritone), Frank Rehak and Jim Dahl (trombones) acquit themselves well.

This is one of those records which the reviewer would like to praise because it is obviously so well-intentioned. Bob Dorrough's arrangements for the big band indicate a great understanding of the work of these modern jazz giants, and he has taken the trouble to transcribe part of Parker's original recorded solo of *Blue Bird* for the full sax section. Unfortunately he and Sam Most seem to have been placed at a disadvantage by the inadequate time allowed for rehearsal. A.M.

#### Oscar Peterson Trio

"A Night on the Town"

**Sweet Georgia Brown: Should I: When Lights Are Low/Easy Listenin' Blues: Pennies From Heaven: The Champ: Moonlight In Vermont.**

(Columbia 12 in. LP 33CX10135—30s. plus 9s. 9d. P.T.)

Maybe Oscar Peterson just feels more at home in Canada; after all, he was born there. The fact is, however, that here is the most enjoyable Oscar Peterson LP since the set he made at the Shakespeare Festival in Stratford, Ontario (Columbia 33CX10096, reviewed in THE GRAMOPHONE for March, 1958). And it was recorded on the stand at the Town Tavern in Toronto in July of last year, with Peterson flanked by the familiar figures of Herb Ellis and Ray Brown. Not that the pianist doesn't still throw in too many complicated runs, too many meaningless flourishes, too much technical bravura altogether—*Should I*, *Pennies From Heaven* and *The Champ* are proof of that. But in *Easy Listenin' Blues* and a gently languid version of *Moonlight In Vermont* he is content to play simply and eloquently, with the result that these are the most satisfying tracks. And despite its flashiness *Sweet Georgia Brown* is a wonderfully exhilarating and swinging performance. *When Lights Are Low* sounds a little odd, incidentally, for in place of the original middle-eight Peterson has substituted a repetition of the song's basic eight-bar phrase, except that he has shifted it up a fourth. C.F.

#### Dizzy Reece Quartet

"Jazz Themes From Nowhere To Go"

**Main Title (Nowhere To Go): The Escape And The Chase/The Search (On The Scene): The Sunset Scene (Nowhere To Go).**

(Tempo 7 in. EP EXA86—9s. 9d. plus 8s. 2½d. P.T.)

Last year trumpeter Dizzy Reece provided the sound track music for the Ealing film "Nowhere To Go". Tony Hall of Tempo

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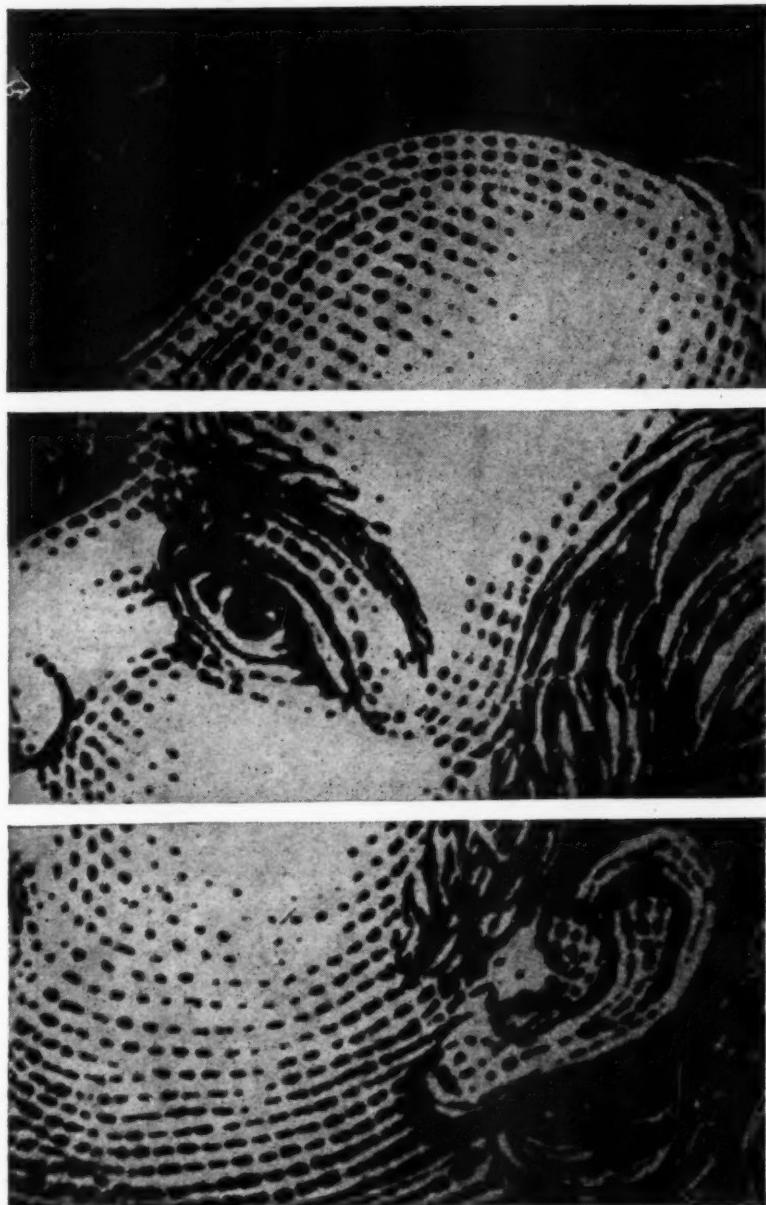
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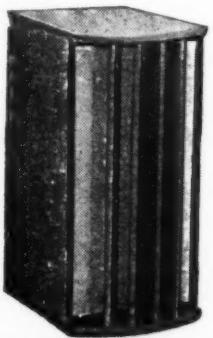
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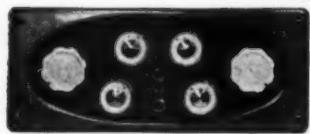
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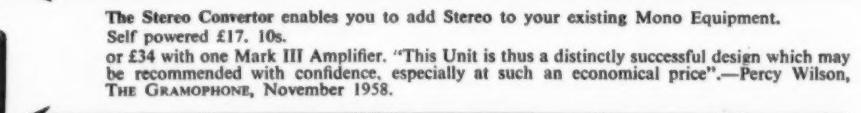
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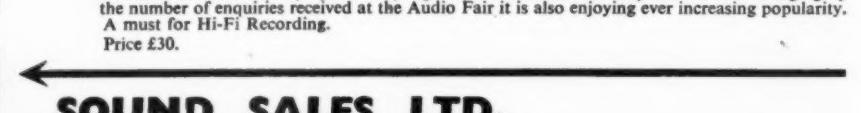
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Records (to whom Dizzy is exclusively contracted) decided to re-create the film score in the studio, which resulted in this EP. A great deal of sound track music loses its impact when divorced from the screen, but Reece's themes are sufficiently strong to stand alone as material for improvisation. Tubby Hayes plays baritone on the sombre *Main Title* and *Sunset Theme* but switches to tenor for *Search* and *Escape*. The latter opens with some dramatic cowbell playing by drummer Phil Seamen before Dizzy makes his entry to take an exciting muted solo.

I extend my congratulations to those responsible for employing Reece's talents in this way. There should be plenty of scope for jazz as programmatic music in both the film and television industries today and it is good to know that our local musicians are capable of carrying out such assignments. A.M.

#### The River Boat Five

"Mal They're Coming Down The Street"  
*South Rampart Street Parade: If I Could Be With You One Hour Tonight: The Original Dixieland One-Step: Someday, Sweetheart/Tiger Rag: I Ain't Got Nobody: That's A Plenty: Alabama Jubilee: Panama.*  
 (Mercury 12 in. LP MMC14002—25s. 9d. plus 8s. 4½d. P.T.)

The first thing that these seven men—Yes, I know, but the inability to count above five has always been a failing with jazz musicians. Red Nichols' Five Pennies usually consisted of anything from six to ten—sometimes even twelve—men, while Clarence Williams' Blue Five recorded one session with eight musicians, another with only four. But the first thing, as I say, these seven men should do is to cultivate a sense of correctness of tempo. The slow numbers on this LP drag like a regiment at the end of a ten-mile route march, while the faster ones—*Tiger Rag*, for instance—snort along at a speed nearing 80 bars to the minute. Plenty of excellent records exist which give a clue as to how these tunes should be performed. Nick LaRocca, the creator of the *Tiger*, made five different recordings of it with his quintet; the New Orleans Rhythm Kings cut two versions of *Panama*; while the good recordings of *Someday, Sweetheart* are legion, from Jelly Roll Morton's right up to Muggsy Spanier's. When these essentials have been mastered, and a little taste has been instilled as well, people like the seven members of the River Boat Five might consider themselves ready to record. But not before then.

O.K.

#### Sonny Rollins

"Sonny Rollins and the Big Brass"  
*Grand Street: Far Out East: Who Cares? Love Is A Simple Thing/What's My Name? If You Were The Only Girl In The World: Manhattan: Body And Soul.*  
 (M.G.M. 12 in. LP C776—25s. 9d. plus 8s. 4½d. P.T.)

As Leonard Feather points out in his excellent sleeve-note, Sonny Rollins has become the most influential tenor-player in jazz today. That's one reason why it's particularly interesting to hear how he fits in with a large band, as up to now he's only been heard working with small groups. Ernie Wilkins wrote the scores for the tracks on the first side of this LP and an eleven-piece band, packed with talent, was assembled to perform them. There are no reeds, just a rich assortment of brass-players, with Don Butterfield's tuba scored in very cunningly, often moving in parallel with Rollins' tenor on the theme statements. The only soloists to be heard, apart from Rollins, are Nat Adderley, pianist Dick Katz and the Belgian guitarist, René Thomas. To some extent Rollins sounds more abrasive, more agitated, in this context, but he keeps up a high level of inspiration and the results are most exciting. *Grand Street* gets a bit choppy in places, but otherwise there is little to choose between the tracks.

Three of the titles on the second side are performed by Rollins in the company of

Henry Grimes (bass) and Specs Wright (drums); the fourth—*Body And Soul*—is an unaccompanied tenor solo. Working alone with a rhythm section, Rollins sounds far more relaxed. His solos take on much bolder contours and he gives freer rein to his inclination for sprawling, neo-romantic phrasing. Martin Williams, the American critic, recently made a very intelligent comment when he pointed out that a good solo by Rollins should be considered as a whole, not just heard chorus by chorus. And in that, as in many other things, Rollins resembles Coleman Hawkins, who also creates his solos as total structures rather than as sequences of exciting moments. Rollins concludes a distinguished set by fashioning a tight, self-contained series of choruses on *Body And Soul*, the finest thing of its kind that I've heard since Lucky Thompson's *Thin Ice*.

C.F.

#### Bob Scobey's Frisco Band

"Scobey and Clancy"  
*When That Midnight Choo-Choo Leaves For Alabam' (V): St. James' Infirmary (V): Home At The Devil's Ball (V): Love Me Or Leave Me: I Want To Go Back To Michigan (V): You Can Depend On Me: Lights Out Blues (V).*  
 (Good Time Jazz 12 in. LP LAG12145—27s. 6d. plus 8s. 11½d. P.T.)

This is a curious mixture of the unusual and interesting, on the one hand, and the pedestrian and hackneyed, on the other. I can stand small doses of Clancy Hayes' vaudevillian singing, but there is far too much of it here. The band sounds clean and competent on the whole, though, and at least they know what they want to do and proceed to do it with commendable taste. Other jazz bands, please copy.

O.K.

#### Bud Shank and Bob Cooper

"The Swingin's To T.V."  
*When You Wish Upon A Star: Put Your Dreams Away: Thanks For The Memory: Tenderly: Danny Boy/Dinah: As Long As There's Music: A Romantic Guy: I: Steve Allen Theme: The Love Nest.*  
 (Vogue 12 in. LP VA160134—25s. 9d. plus 8s. 4½d. P.T.)

This LP follows closely the pattern of the last Shank-Cooper album on Vogue's "Popular" label. On five tracks the two instrumentalists are backed by a string quartet, guitar, bass and drums, and on the remainder by a conventional rhythm section. In the absence of any information on the sleeve it seems safe to assume that the supporting jazz musicians comprise Howard Roberts (guitar), Claude Williamson (guitar), Don Prell (bass) and Chuck Flores (drums). All ten tunes are used as signature themes by various American television shows, and although this aspect of the LP may not register with the British public it shouldn't stop anyone enjoying the music. Cooper scored the parts for the string quartet and has neatly avoided lapsing into pure saccharine. Just as I expected *Tenderly*, for instance, to become overpoweringly sweet, Bud Shank entered on alto and brought the performance back to a more jazz-like climate. Nothing of any significance takes place, and only occasionally does the music reach even blood-heat, but it's all in the very best of taste and often very melodic as well. A.M.

#### Artie Shaw

September Song: Frenesi/Carioca (Orchestra); Special Delivery Stomp (Gramercy Five). (RCA 7 in. EP RCX1011—9s. 3d. plus 3s. P.T.)

It's surprising how tolerance will creep up on the ageing jazz collector. When these Artie Shaw recordings were originally issued I looked on them as commercial rubbish, a degradation of "real" jazz. That they now sound remarkably tasteful and musically just is just an example of the way jazz takes on perspective as it moves into the past. Not that anything wildly inspired can be found on this EP; in fact the solo-playing is pretty commonplace, most of the excitement coming from good drumming by Buddy Rich and Nick Fatool on *Carioca* and *Special Delivery Stomp* respectively. The last

item, recorded in 1940, is performed by a sextet that includes Billy Butterfield and Johnny Guarnieri (on harpsichord). *Frenesi*, made a little earlier, uses strings and woodwinds very pleasantly, while *Carioca* was recorded in 1939 by the big swing band that brought Shaw his first taste of fame. The most recent of the tracks, *September Song*, made in 1945, is probably the least distinguished performance on the EP.

C.F.

#### Dakota Staton

"Dynamic"  
*Let Me Off Uptown: Night Mist: Anything Goes Sunny Gets Blue: They All Laughed: I Wonder/Say It Isn't So Joe: Too Close For Comfort: Little Girl Blits: It Could Happen To You: Cherokee: Some Other Spring.*  
 (Canal 12 in. LP TI054—24s. 3d. plus 7s. 11d. P.T.)  
 Also available in Stereo on STI054.

Having read glowing reports about Dakota Staton, "the new jazz singer", I looked forward to hearing this record. Sadly I have to report that Miss Staton is a major disappointment. She is a kind of musical impressionist, combining aspects of Sarah Vaughan, Dinah Washington, etc. Unfortunately she has selected the worst elements in these various singers' styles, and the result is often indescribably bad. The embarrassing "little girl" trick that Sarah Vaughan is sometimes ill-advised enough to use becomes grotesque in Miss Staton's translation. Certainly there is no "jazz singing" to be found here; the only jazz comes from Harry Edison (who plays trumpet on six of the tracks) and a trombonist who sounds like Jimmy Cleveland.

A.M.

#### Rex Stewart Footwarmers

Finesse: Solid Old Man/I Know That You Know: Montmartre. (H.M.V. 7 in. EP ZEG8447—8s. plus 2s. 7½d. P.T.)

While the Duke Ellington orchestra was making its triumphant way across Europe in the spring of 1939, three of its sidemen—Rex Stewart, Barney Bigard and Billy Taylor—got together with the guitarist, Django Reinhardt, in a Paris recording studio. The result was the four exotic tracks contained on this EP, music that is certainly hybrid but still remarkably fascinating. Most British collectors over thirty will be familiar with *Finesse*, which was issued on an H.M.V. 78 backed by Frankie Newton's *Who*. I'm happy to say that the three other titles off the session (a fifth, *Low Cotton*, is omitted from the EP) are every bit as good.

Perhaps the greatest surprise is provided by Barney Bigard. For so long has Bigard been content to play in an uninspired fashion with the Armstrong All Stars or other New Orleans style groups that one forgets how, in the 1930s, he was among the greatest of all jazz clarinetists. Here his work is not only wonderfully agile but remarkably intense. As for Rex Stewart, he runs through his whole bag of tricks, growling upon his cornet, whimpering, using an open brassy tone, almost—and I mean this literally—making the instrument speak. Perhaps his outstanding work here is the brilliant open playing in *Finesse* and the half-choked, bullying solo on *I Know That You Know*. And then there is Django, sounding less flamboyant than he used to with the Quintet of the Hot Club, altogether more subdued and more gentle, in fact, yet providing a stimulating rhythmic basis and fashioning short but exquisite solos.

C.F.

#### Tampa Red and Georgia Tom

"The Male Blues, Vol. 2"  
*You Can't Get That Stuff No More: Don't Leave Me Here/Pig Meat Blues: My Texas Blues.*  
 (Jazz Collector 7 in. EP JEL3—9s. 9d. plus 3s. 2½d. P.T.)

Tampa Red (whose real name is Hudson Whittaker) enjoys the distinction of having been born on a Christmas Day. What is more important, however, is that he happens to be

one of the finest of blues guitarists and a very expressive blues singer. On this record he is partnered by Georgia Tom, really Thomas A. Dorsey, a pianist and the composer of many well known blues and jazz tunes. The tracks date from the late 1920s and present the two men singing individually and together. All the more pity, therefore, that the first three tracks should be such dull examples of their work. Only *My Texas Blues*—an excellent but not an outstanding performance—was really worth issuing. And while I'm in this hectoring mood, let me chide Jazz Collector for the low quality of the sleeve—front as well as back. The former employs unconventional perspective, the latter most abnormal syntax.

C.F.

**Dinah Washington**

"At Newport"

**Lover Come Back To Me: Backwater Blues/All Of Me.** (Mercury 7in. EP VEP0501—9s. 3d. plus 3s. 7d. P.T.)

Dinah Washington sings in a hard-voiced, masculine style which I find most irritating. This record, made at the Newport Jazz Festival last year, finds her accompanied on *Lover Come Back To Me* and *Backwater Blues* by her own group, with guest-star Max Roach on drums. *All Of Me* is a kind of jam session, with Miss Washington joined by Don Elliott, Terry Gibbs, Urbie Green and the rhythm section.

Dinah swings, of course, but I can find nothing else to praise in her work. There is neither subtlety nor melodic appreciation, only an overall harshness which results in a very limited degree of expression. If the record is worth hearing at all, it is due to the superb drumming of Max Roach, the intelligent keyboard work of Wynton Kelly, and the trombone solo which Urbie Green plays on *All Of Me*.

A.M.

**IN BRIEF**

**The Axidentals.** *Day In Day Out: I Will Come Back: You Don't Know What Love Is: The Gypsy In My Soul: Close To You: No Moon At All: Waiting For The Robert E. Lee: Walkin': Flamingo: Rock-A-Bye Bluebird: Out Of This World: You Gotta Wan'll* (H.M.V. 12 in. LP CLP1250—25s. 9d. plus 10s. 1d. P.T.)

On their second LP the Axidentals vocal group (three boys and a girl) are accompanied by Kai Windings' trombones. Their close harmonic singing calls to mind the Hi Los, but I prefer the overall effect of that group. Using a girl to sing the lead parts in place of a male singing *faisette* strikes me as a more satisfactory arrangement. The trombones give a kind of Kenton orchestral sound to the vocals with the difference that this group swings. Some of the material is slanted towards the jazz enthusiast with *Walkin'* being an outstanding performance. Humour is here too in the shape of the arrangement of *Robert E. Lee* and there are some short trombone solos here and there, presumably by Windings himself. Unfortunately the notes, by songwriter Jimmy McHugh, give few details apart from the fact that McHugh himself was moved to write *Rock-A-Bye Bluebird* after hearing the Axidentals' first LP.

A.M.

**Bob Crosby and the Bobcats.** *Petite Fleur/Such A Long Night* (V). (London 7in. 45 or 10 in. 78 LD8828—4s. 9d. plus 1s. 10d. P.T.)

The first side lacks the finesse and neatness of Monty Sunshine's fine version of this Sidney Bechet pop-song (or so it has become). It's also a long way from the music the Bobcats were making between 1936 and 1939, but it can be listened to without wincing. The reverse, a sickening choral cha-cha, has no connection with jazz and hardly any links with music in general.

O.K.

**Tommy Dorsey's Orchestra.** "The Fabulous Dorsey In Hi-Fi". *Do Do Do: I Should Care: Moonlight In Vermont: There Are Such Things: Autumn In New York: Melancholy Serenade/Flagler Drive: Skirts And Sweaters: Do It Yourself: Where Is That Rock: Heaven Help Us: Stereophonic*. (Philips 12 in. LP BBL7295—27s. plus 10s. 6d. P.T.)

The first side of this LP consists entirely of sweet, commercial performances while the reverse contains noisier, swinging music, a juxtaposition which neatly sums up the careers of the two Dorsey brothers. Both men (but particularly Tommy) were gifted jazz soloists and both led bands that managed to be commercially successful. The playing is immaculate. Tommy alternates between clarinet and alto sax and Tommy is heard in both languid and aggressive solos. In the end, though, apart from some of the solos, this music sounds rather sterile and mechanical, a little too stiff and contrived.

C.F.

**Anita Ellis.** "I Wonder What Became Of Me", *Theme And Exposition: If I Had A Ribbon Bow: Wait Till You See Him: Man With A Horn, I Ain't Got No Shame: They Can't Take That Away From Me/Walk Up: Four Walls (And One Dirty Window Blues): I Loves You Porgy: Roller Coaster Blues: Something To Live For: I Wonder What Became Of Me*. (Fontana 12 in. LP TFL5040—27s. plus 10s. 6d. P.T.)

As well as singing in cabaret and on American radio and TV, Anita Ellis has often acted as a "ghost" voice for many film stars. She also visited London for a short time about three or four years ago. Here she attempts to trace the progress of a love affair in song, from early rapture to lonely heartache but with a hopeful note right at the end. The songs, incidentally, are linked together by some slightly coy, mock-poetic narration. When she is dealing with torchy numbers (*Man With A Horn* and *Four Walls*, for instance) Anita sings quite impressively, but she has not really got the personality to carry off all the other songs. All the same, her performances never drop below a very high level of professionalism.

C.F.  
classed as good jazz—those by Nat "King" Cole (mainly because of Willie Smith's elegant alto-playing), Jess Stacy, Jack Teagarden and Marian McPartland. The remainder are really very humdrum.

**Andre Previn And His Pals.** "Modern Jazz Performances Of Songs From Gigi." *The Parisians: I Remember It Well: A Towjourn: It's A Bore/Aunt Alicia's March: Thank Heaven For Little Girls: Gigi: She Is Not Thinking Of Me*. (Contemporary 12 in. LP LAC12144—27s. 6d. plus 10s. 9d. P.T.)

This is the fourth in the Previn-Shelly Manne series of albums devoted to songs from shows and, frankly, I don't think we need much more of this sort of thing. The novelty has tended to wear thinner with each successive release and although the quality of the music is as good as ever, the formula itself is of insufficient merit to warrant continued reiteration. Previn actually worked on the *Gigi* score with composers Lerner and Loewe when the stage show was adapted to Hollywood's screen requirements; this presumably gives him the right to play *Aunt Alicia's March* (written by Loewe as background music to announce Aunt Alicia's presence on stage) in the style of Horace Silver. Although André, Shelly and bass player Red Mitchell perform with great dexterity and professionalism throughout I think the LP is best summed up by the last title on side one *It's A Bore*.

A.M.

**Mel Tormé.** *That Old Feeling: Gloomy Sunday: Body And Soul: Nobody's Heart: I Should Care: The House Is Haunted/Blues In The Night: I Don't Want To Cry Any More: Where Can I Go Without You: How Did She Look?: Round About Midnight: I'm Gonna Laugh You Out Of My Life*. (H.M.V. 12 in. LP CLP1238—25s. 9d. plus 10s. 1d. P.T.)

Mel Tormé "feels his way" round a song in the same manner that a jazz musician does. That's why his phrasing is always so supple and relaxed. Here he works his way through a set of half melancholy, half sultry songs in a very musically and expressive fashion. He gives outstanding performances of *I Don't Want To Cry Any More, Gloomy Sunday and Body And Soul*, and it's intriguing to hear him singing a lyric to Thelonious Monk's *'Round About Midnight*. The accompaniments all scored and directed by Marty Paich are excellent.

C.F.

"**Wide Weird World of Shorty Peterstein**". *A History Of Jazz: Origin of Jazz Terms/George's Mother: Guitar For Sale (Vogue 7 in. EP VE170140); Telephone Therapy: Drums In My Typewriter/Breaking the Habit: Quiet, Children": Self analysis*. (Vogue 7 in. EP VE170141)—both 28s. 3d. plus 3s. 2d. P.T.)

"Dig" comes from the funerals in New Orleans. The musicians would have to dig the graves . . . It got to be sort of switched in with the music . . . Dig the music, or dig the grave . . ." Then Shorty Peterstein explains to Henry Jacobs the origin of yet another jazz term. On this track, as on *A History of Jazz* and *Breaking The Habit*, the EP comes close—but not quite close enough—to its brilliant predecessor (Vogue VE170132), which I reviewed last October. Most of the other tracks, though, make heavier going, leaning too much upon the American preoccupation with psychoanalysis.

C.F.

**LONDON AUDIO FAIR—1959**

Undoubtedly, this was the most successful show we have yet had in London.

It is a pleasure to be able to report this, and I would congratulate Rex Hassan and the Fair Committee on the organisation and control that were in evidence—even to the extent, I understand, of the withdrawal of the fuses of the electric power supply on occasions in order to tame some rogue elephant.

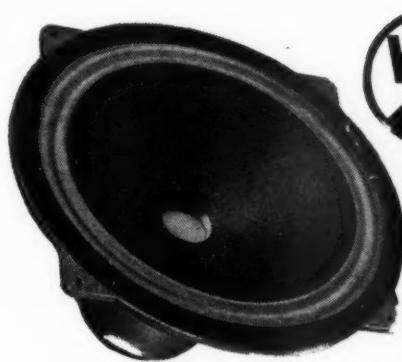
Apart from the fact that some of the demonstration rooms were too small (a circumstance that would apply, I fear, to every hotel in the country) the Russell Hotel proved to be well suited to a show of this kind. Not only was it central and accessible, with a good transport service, but there were unusually generous (though perhaps not ample) car parking facilities in the vicinity. Moreover, the hotel services were both adequate and reasonable in price. One hopes, therefore, that it will be possible to arrange for this to become the regular location for the Fair.

During the days that I was able to be present, I heard some quite good quality reproduction, both stereo and mono. I also heard some poor quality, but there was not nearly so much as in previous years. It is sad, however, that there should still be a few demonstrators at these fairs who do not seem

to know what good quality sounds like: of one demonstration that we passed rather hurriedly my wife remarked, "That has a sore throat"; of another, "That has a pain in the tummy"—and both were apt, if somewhat colourful descriptions. But, as I have remarked, there was much less raucous noise than before.

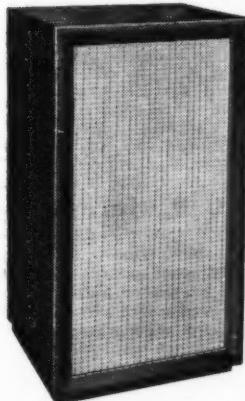
Happily, too, the standard of skill in conducting the demonstrations seems to have markedly improved. Amongst those that I was able to attend (and they were not nearly so many as I should have liked) I particularly commend the **Reflectograph**, the **Quad** and the **AmpeX** in the Russell Hotel, the **Sound Sales** in the Imperial, and the **Daystrom** in the Royal.

My forecast last month of the interesting exhibits in the way of equipment was in the main correct. The highlight, for me, was the new pickup and arm by **Cosmocord**, which demonstrated that it is possible to play a microgroove record at a playing weight of less than 2 grammes even though the motor is being rocked from side to side like a small boat in a sea swell. I have seen this done before, both by Weathers at the Boston Audio Fair last October, and with a new transcription arm which I had the privilege of exhibiting at

**MODEL No. 817**

A high efficiency drive unit for use with the Prelude Rear-Loading Horn Cabinet. Fitted with an aluminium speech coil having an impedance of 15 ohms; the cone has a cambric surround and is supported by a specially designed centre piece permitting great freedom of movement. The response when used with the horn cabinet is extremely smooth over the audio range. The high flux density of the magnet and the coupling of the horn result in greater sound output for a given electrical input. Flux density, 17,000 gauss. Bass resonance (free air), 45 c.p.s. Response in cabinet, 60-22,000 c.p.s.

**Price: £10.16.6**

**PRELUDE REAR-LOADING HORN CABINET**

Specially designed to take the H.F.817, giving very high sensitivity and a smooth response over the full audio range. Handling capacity 10 watts. Impedance 15 ohms. Measures 35" x 18½" x 16½" deep.

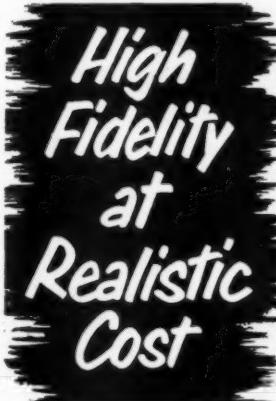
**Price: £19.10.0**



# Stentorian

We were very pleased to meet both old and new friends at the Audio Fair, and to note the great interest displayed in all our equipment.

The items described below are representative of the wide range of W.B. Hi Fi products now available—every one an outstanding example of "High Fidelity at realistic cost".



The W.B. Hi Fi range includes the "Stentorian" stereophonic speaker system, Hi Fi speaker units in all sizes, cabinets for speakers and other equipment, amplifiers and the V.H.F. tuners. Demonstrations at our London Office (109 Kingsway, W.C.2.) every Saturday 9 a.m.-12 noon. Leaflets on all products available on request.

### **PRELUDE "MAJOR" COMPLETE HI-FI EQUIPMENT CABINET**

This cabinet is designed to house a transcription type record player together with amplifier, control unit and tuner. In addition a loudspeaker system such as a tweeter and an H.F.1016 may be mounted in the lower portion of the cabinet. Dimensions: 35" x 20" x 33" high.

**Price: £30.0.0**



**WHITELEY ELECTRICAL RADIO CO. LTD • MANSFIELD • NOTTS**

**GL 58 Transcription Unit, with arm**

The extremely popular Goldring-Lenco unit with the unique vertical drive system, continuously variable speed control, and pick-up lowering device. For Stereo and Monoaural reproduction. Fitted with the new Goldring G.60 fully adjustable transcription arm incorporating the unique nylon slide-in platform.

**GL 60 Transcription Unit, with arm**

The new de luxe Goldring-Lenco unit with die-cast non-magnetic 8 lb. turntable. Drive similar to the GL 58. Continuously variable speed control, and pick-up lowering device. For Stereo or Monoaural reproduction. Fitted with the new Goldring G.60 fully adjustable transcription arm incorporating the unique nylon slide-in platform.

*The G.60 transcription arm as fitted to these models is available separately  
for conversion of previous Goldring-Lenco units to stereo operation.*

**600**  
CARTRIDGE

The established variable reluctance turnover cartridge for high quality monoaural reproduction. Diamond stylus for LP, sapphire stylus for 78 rpm.

**580**  
CARTRIDGE

Similar to the "600" but with sapphire stylus for LP & 78 rpm.

**700**  
CARTRIDGE

—available shortly.  
The new variable reluctance Stereo cartridge, with 0.0005" tip radius diamond stylus.

*The name is* **Goldring**

Goldring Manufacturing Co.  
(Gt. Britain) Ltd.,  
496 High Rd., Leytonstone, E.11.  
Leytonstone 8343

the Blackpool LP Conference. The secret is to have sufficient compliance and low tip mass in the cartridge and to mount it on an arm which not only has free bearings (so that the friction, referred to the stylus tip, is less than a tenth of a gramme) but also has its mass statically and dynamically balanced. I congratulate Miss Walton of Cosmocord on her design both of cartridge and arm to achieve these results. Incidentally, her own account of how she set about the business is appearing in our contemporary, *The Wireless World* (April-June, 1959).

Of course, one would not wish to use a pickup in this fantastic way. On the contrary, it is particularly rewarding to set up the arm on which these results are possible in such a way that side pressure on the groove is reduced to near zero as makes no matter. For then both record wear and intermodulation distortion virtually disappear. I still think, by the way, that the simplest and most reliable way of achieving this end is to go through the process of dynamic levelling which I have described before; and I hope to resume the discussion on this topic next month.



Ferrograph Series 4 Tape Deck

Other highlights were the Ampex tape machines (which, alas, are far too expensive for ordinary domestic acquisition); the Wharfedale W series of loudspeakers (one of which I review on another page); the Goldring 700 Stereo cartridge, which at long last is in full production (a most ingenious design, by which the moment of inertia of the armature and therefore the resulting tip mass is kept to a very low figure; I hope to be able to review it in detail shortly); the new Series 4 models of the Ferrograph Tape Recorder (this excited so much interest that the demonstration room was always packed to suffocation each time I went by); the new Rogers amplifiers (though I must confess that I have not yet been initiated into the significance of the description "integrated"); the new Double Play Tape on a polystyrene base shown both by 3M's and by M.S.S. (the invitation of the latter to all and sundry to tear off a sample of the base material from a large roll on the stand was a spectacular illustration of its toughness—for no one succeeded); the 100-watt P.A. amplifier designed by Pamphonic with Hi-Fi (or should I say Ab-Fi) characteristics; the Lustraphone Stereo microphone (in which the relative polar distribution of two units mounted one above the other can be adjusted over a wide angle); and of course the new Reflectograph Stereo Recorder (which, I thought, was the most slickly demonstrated instrument in the Fair—this was showmanship at its best). Harold Leek had got off the mark with his



Lustraphone Stereo Microphone

new amplifiers and stereo control units some time ago, so his demonstration was of well tried products. I did notice, though, that the styling of his F.M. Tuner had been modified and, I thought, improved. Incidentally, I am told that as a result of Harold Leek's personal demonstrations at the New York and Montreal Audio Fairs, the firm now has an order book of some \$500,000 worth of amplifiers and tuners for the American market.

As is now well known, I thought last year's Fair to be a failure and I am sorry to say that the subsequent effects, commercially, seemed amply to justify my verdict. This year I am an optimist. I am not sure that I liked the atmosphere quite so much as I did that of the Montreal Fair last autumn, but it was distinctly refreshing compared with previous fairs, and the showmanship should be a stimulus to business and not lead to confusion. Though many people are not yet converted to stereo, I feel sure it is only a matter of time—or finance. P.W.

## TECHNICAL TALK

### Blackpool Conference

The LP Conference which was held in Blackpool in March at the instance of the Long Playing Record Library Ltd., proved to be a big success. If it had a fault it was that there was too much good material provided for our instruction and entertainment.

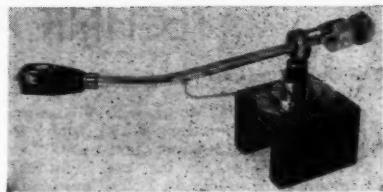
I have no official figures of the attendance but at a guess I should put it at somewhere near 200.

The conference opened on Friday evening with lectures about records and recording from Ivan March and Irving T. Wilson. The Saturday morning session opened with an entertaining lecture-demonstration by Donald Aldous on curious historical records (and some of them were very curious!). Then we had a live concert-recital for an hour followed by an interesting lecture on Puccini by Edward Greenfield of the *Manchester Guardian*. The afternoon was devoted to lectures and demonstrations of stereo discs by representatives of E.M.I., Decca and Deutsche Grammophon which I was happy to introduce. In the evening we had a film programme about all sorts of things (including an American glorified story of Edison) connected with records and recordings, followed by a programme arranged by Edward Greenfield on the "Art of Wilhelm Kempff".

Sunday was a really exciting day. We started off with a lecture-demonstration of a medieval passion play introduced by Denis Stevens. A live recital by Olive Dewhurst and Una Bradbury followed, and then I gave a demonstration of the characteristics of pickups and their arms. After lunch came the highlight of the whole conference: a concert with full orchestra, choir and soloists. The standard of this can be gauged from the fact that it included Tatiana's Letter Scene from *Eugene Onegin* and excerpts from *Martha*. It concluded with a thrilling performance of Beethoven's Choral Fantasia in C minor.

In the evening there was first of all a lecture on poetry and the spoken word on discs by V. C. Clinton-Baddeley, and then, after dinner, a most interesting demonstration of the Decca *Rheingold* records by John Culshaw who was responsible as producer for the recording. His stories of the incidents that occurred during the rehearsals and recording sessions were entertaining as well as instructive.

The grand finale was a brains trust with the representatives of each of the recording companies, Donald Aldous, Ralph West and myself as technical journalists and Kenneth Alwyn (conductor, for Covent Garden Opera and for Decca) and John Culshaw to speak from the



Arm by Scale Model Equipment Co. Ltd. with static and dynamic balance for any type of cartridge using plug-in heads. Side pressure less than 0.1 grm. Calibrated adjustment of playing weight.

musical angle. This went on until nearly midnight and even then the audience seemed anxious for more punishment.

The Norbreck Hydro proved to be an ideal place for a Conference of this kind and Ivan March and his charming and talented wife (Kathleen Forsyth, of Carl Rosa Opera) were ideal as host and hostess.

### Conference on Stereo

On March 19th and 20th the Institution of Electrical Engineers held a conference on stereophonic sound at which various experts from the recording companies, from the B.B.C. and from the industry generally gave contributions from their own particular experience. Thus we had talks on disc recording from Dr. Dutton of E.M.I., on the Decca pickup by Mr. Jacques of Decca, on the new Goldring stereo pickup by Stanley Kelly, and on the E.M.I./Percival system of multiplex broadcasting by Mr. Percival himself.

The conference concluded with a general discussion in which many people took part. One of the most interesting contributions, from my point of view, was that of Prof. Cherry of London University, on some of the psychological questions involved. Generally, however, I found the basis of discussion to be too much coloured by cinema experience which is quite inapplicable to domestic listening conditions. The philosophy of stereo for the latter must proceed from a consideration of the characteristics of the sound as it reaches the human ears, whereas the former started from a consideration of the sound field as it originated in the live performance. The conclusions to be drawn from the two methods of approach are substantially different.

I thought, too, that there was too much of a tendency on the part of some of the experts, particularly in the way in which they were inclined to sniff at what they called pseudo-stereo, i.e. the attempts to produce the illusion of stereo along unconventional lines. Some of them seemed inclined, indeed, to apply the term to the E.M.I./Percival system. All this is clearly sheer nonsense. For in the ultimate analysis all stereo is but an illusion and therefore pseudo. The crucial question to be asked of any system is: "Does it work?"

### News Item

Acoustic Research Inc., 24 Thorndike Street, Cambridge, Mass., U.S.A., announces that it has been granted British Patent No. 803,281 on the acoustic suspension system for loudspeakers. The new patent is valid for Great Britain, Northern Ireland, and the Isle of Man, and extends the coverage provided by AR's United States Patent No. 2,755,309.

The company now has one licensee (KLH Research and Development Corporation, also in Cambridge, Mass.) It is rumoured that negotiations with other prospective licensees are under way.

## TECHNICAL REPORTS

### The Goldring-Lenco Transcription Motor, Model GL60.

Price: GL60 (Motor with G60 arm), £27 12s. 6d. inc. tax; GL59 (Motor less arm), £23 13s. inc. tax; G60 (arm only), £3 19s. 6d. inc. tax. Swiss-made motor for the Goldring Manufacturing Co. (Great Britain) Ltd., 486/488 High Road, Leytonstone, London, E.11.

This transcription unit is a de luxe version of the well known GL56 and uses the same vertical drive system to the underside of the turntable. The motor is of the shaded pole induction type and is extremely quiet in operation. It is mounted as far away as possible from the pickup to reduce the possibility of induced hum. There are three suspension springs securing the motor to a pressed steel motor plate which is dished to receive the turntable. This gives the impression that the GL60 has a light turntable which is far from the truth. In fact it is a pressure casting weighing 8 lb. and on my model it took three and a half minutes to come to rest from a speed of 78 r.p.m. An excellent testimony to smoothness of running. The motor switch, which also operates a pickup lowering arm, is click-suppressed and is clearly labelled off-on-play. There is no excuse therefore for leaving the idler wheel in contact with the turntable when the machine is not in use.

The drive to the turntable is via a vee-shaped idler wheel driven from a tapered cone motor shaft. This means that the speed is continuously variable from below 33½ r.p.m. to above 78 r.p.m. It is not continuously variable down to 16 r.p.m. as there is a step in the driving cone to allow for the slowest speed. There are four pre-set stops for the usual speeds and accurate adjustment of these is a simple matter involving only the loosening and tightening of one set screw. The motor is normally supplied for 200-250 volt, 50 cycle a.c. mains, but can also be adjusted for 115 and 145 volts a.c. The makers supply a template sheet and recommend that a board ¾ in. to ½ in. thick should be used for mounting purposes. With the GL60 (motor with arm) a clearance of 2½ in. above top surface of baseboard and 2½ in. below top surface of baseboard is required, and the dimensions of the board should be 15 in. by 13 in. deep, minimum.

A Goldring 600 cartridge was mounted in the G60 arm for test purposes and the motor gave an excellent account of itself. A slight hum was introduced into the pickup when the latter was positioned over the outside grooves of the record, audible only when the gain was set far above the normal level. Rumble was just audible at high gain and maximum bass boost but non-existent at normal settings of the amplifier. No sign of "wow" could be detected at all. While carrying out listening tests, it appeared that every record I played seemed to

be warped. On inspection this proved to be due to the blue turtable mat which refused to lie completely flat. It may be that a kink had developed during transit due to imperfect packing.

The G60 arm is wired for stereo and has a nylon platform for mounting the pickup cartridge. This slides in at the front of the arm and makes contact with the three-way screened lead in the arm via four projecting pins. Height and stylus pressure adjustments are easily carried out, the latter by means of a knurled screw underneath the arm. The arm pivots forward of the base reducing the overhang to very small proportions. On my model the screened lead was bare and made intermittent contact to the metal arm, a small point but one which could lead to hum troubles. I should like to see this insulated and terminated in a four-way tag board to facilitate installation. This apart, the arm is excellent and will appeal especially to those who wish to change cartridges frequently. (We understand that this insulation has now been effected. Ed.)

As a final test a stereo cartridge was fitted and the motor tested for vertical rumble. Again no evidence of rumble was noticed at normal amplifier settings and the overall performance of the GL60 is so good that it can be recommended to those who want a transcription motor and arm of the highest class.

P.G.T.

### Wharfedale W3 (Mark II) Loudspeaker.

Price £39 10s. Wharfedale Wireless Works, Idle, Bradford.

#### Makers' Specification.

##### Speaker Units

Base: Special 12-in. unit with 2-in. Centre Pole and Flux density of 12,500 gauss and total flux of 167,000 Maxwells. Heavy cone with very elastic suspension to give free air resonance at 25 c/s. Maximum permissible displacement ½-in. inwards and outwards, ¾-in. total.

Middle: Special 5-in. unit with Flux density of 10,500 gauss. Relatively heavy cone.

Treble: 3-in. tweeter with 14,500 flux density, and 1-in. centre pole. Bakelite cone with aluminium voice coil and centre dome.

Cabinet: Dimensions over all 28-in. x 14-in. x 12-in. Vented type with internal pipe 2 in. diameter.

When Gilbert Briggs told me, soon after my return from America, that a Wharfedale team under the direction of Raymond Cooke had been working for some months on the design of a loudspeaker system in a small enclosure that would be suitable for stereo either in matched pairs or as a second speaker for a quality speaker system, I felt sure that something remarkable was about to appear. And when I use the word remarkable I don't mean it in the non-committal sense that one has at the back of one's mind when one assures a young mother that her first infant is a "remarkable baby"!

Mr. Briggs told me the details of the assignment that he had given to the team and of the lines on which they had proceeded. They were really exacting. Not only was there a limitation of weight and size; there was also a stipulation that the bass response must go down to 30 c/s without frequency doubling at a reasonable input level, that the "tone" must not seem to be boxed-in, that the efficiency must be high enough to enable the speaker to be used with any good commercial F.M. receiver, that the power handling capacity must be adequate for full domestic volume on orchestra and organ, that the response should not squirt out in a beam towards the listener, and finally that the cost should be reasonable in case someone should want to buy a pair.

That was indeed a tall order! But those requirements, and nothing less, were necessary if the speaker system was to compete successfully



with the American AR1 and K.L.H. which I had reported on so favourably in my review of the American scene; and that, Gilbert Briggs confessed to me, was his hope.

Let me say at once, therefore, that in my opinion and those of my colleagues, his team has succeeded; and that this conclusion is based on a direct, side-by-side comparison. We regard this W3 design as the best achievement of the Wharfedale Works in the whole of their 26 years' existence; and that conclusion is a far-reaching one in view of the successful designs for which the firm has been responsible. That this success has involved the abandonment, or at least substantial modification, of some previously cherished opinions makes it all the more remarkable, and I offer the team, and Mr. Briggs himself, my warm congratulations on their achievement. It is a real winner.

Before I go on to describe some of the technical details, however, I should make one thing abundantly clear. This success does not, emphatically not, modify the generally accepted principle that, other things being equal, the larger the enclosure the better. Indeed, I fully expect that the experience that has been gained in dealing with the somewhat intransigent problems of the small enclosure, the performance of the larger type of Wharfedale Enclosure, whether brick-built or sand-filled, will in due course be substantially enhanced. No small enclosure that I have seen has succeeded in making the acoustic load at very low frequencies essentially resistive rather than reactive in character; and this always means that even with a large cone displacement the acoustic power produced is mighty small: one cannot produce power by pushing against nothing.

The importance of this W3 design is not that it produces a substantial response down to 30 c/s or so; because it doesn't, any more than do the AR and KLH designs. It is rather that by this method of approach, distortion due to frequency doubling and other non-linear characteristics is largely avoided in the important region from an octave to two octaves above.

Three methods of approach have so far been found for achieving this result in a relatively small enclosure. The latest, in point of time, is the G.E.C. Periphonic method which I have previously applauded. So I will not say more about it here. Then there is the Edgar Villchur "elastic control" method which is exemplified in his AR designs and in those of his former colleague, Henry Kloss (K.L.H.). These, I understand, are extremely popular in the American market just now. In these the speaker units are enclosed in a completely air-tight cabinet in such a way that the elasticity of the air cushion completely swamps the surround and centring compliance of the speaker unit, and therefore controls the low frequency characteristics of the system. There are two important consequences of this; first, the low frequency resonance of the unit in free air is transformed to a much higher value in the enclosure—as much, in fact, as two to three



# TWO NEW COMPACT LOUDSPEAKER SYSTEMS

*by Wharfedale*

REGISTERED TRADE MARK

**BASS**

L.F. output is produced by a special 12" unit type WLS/12 fitted with a heavy cone and a new type of suspension which permits large linear excursions and gives a low fundamental resonance of 25-30 c/s.

**TREBLE**

The upper registers are handled by 5" and 3" units connected in parallel via a quarter section 1 kc/s dividing network, with an extra series capacitor to protect the small speaker.

Two volume controls permit adjustment of midrange and treble to give tone control and facilitate balancing different speakers on stereo.

Cabinet size 28" x 14" x 12".  
Weight 48 lb. complete. Impedance 15 ohms.  
Max. input 15 watts.  
Effective frequency range 30-17,000 c/s.

Price £39.10.0 complete, tax free.

The elegant cabinet is fully finished on all four sides in a choice of walnut, oak and mahogany. Also available in whitewood, price £36.10.0. Tropical model made with resin bonded plywood can be supplied at £2.0.0 extra.

**Model W2**

This two-speaker model also employs the WLS/12 unit for the bass with crossover at 1 kc/s to a Super 5 loudspeaker fitted with volume control for adjustment of H.F. response.

Cabinet Size 23½" x 14" x 12".  
Weight 42 lb. complete. Impedance 15 ohms.  
Max. input 15 watts.  
Effective frequency range 30-15,000 c/s.

Price £29.10.0 complete, tax free.

Finished in a choice of walnut, oak and mahogany. Also available in whitewood, price £27.10.0. Tropical model with resin bonded plywood can be supplied at £1.15.0 extra.



Catalogue giving full technical details, response curves and oscilloscopes of the above models, available on request.

**Wharfedale**  
WIRELESS WORKS LTD  
IDLE BRADFORD YORKS

Telephone : Idle 1235/6

Telegrams : 'Wharfedel' Idle, Bradford

# Reflectograph

**PROFESSIONAL RECORDERS  
FOR HOME AND INDUSTRY**

**REFLECTOGRAPH Model 500**

Monophonic two track recorder and the Reflectograph Stereocorder Model 570 are both fitted with the exclusive Reflectograph variable speed deck, 8-3½ i.p.s., with neon-lit stroboscope showing precise speeds of 7½ and 3½ i.p.s.

Features include three Garrard motors, push button and lever controls including "pause" and "inching" facilities. Extra fast forward and rewind with sound if required. Provision for 8½" reels. Clock-type tape position indicator. Bib tape splicer.

Both transportable cases are finished in pigskin and luxan hide colours.

Model 500 incorporates 2 matched loudspeakers. The lid of Model 570

is divided into two sections each containing a Goodmans monitor loudspeaker.

The separate record and playback heads and their associated amplifiers with a Tape/Input switch provide instant comparison, whilst recording, between the input signal and the signal recorded on the tape. Thus Model 500 incorporates 2 amplifiers and Model 570 4 amplifiers. By connecting a gramophone pick-up they may be used for reproducing records either monophonic or stereo respectively. Overall response is strictly to C.C.I.R. specification.

Two input, two output sockets and a peak level record meter are incorporated in each channel. The separation of not less than 45 dB

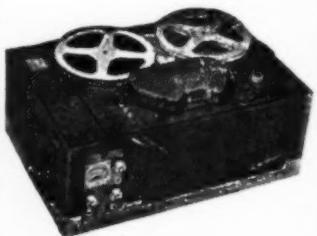
between tracks on the Model 570 enables interference-free reproduction of each track of a two-track tape. Monophonic and two-channel recording are possible with this recorder with superimposition on one track. Full width, switchable erase head is fitted.

Model 500 is complete with 7" reel of tape, spare reel and splicing tape. Model 570 is supplied with an E.M.I. stereosonic demonstration tape.

All Reflectographs are guaranteed for one year (including valves). Service undertaken throughout the U.K. immediately by engineers of the E.M.I. Company, Home Maintenance Ltd. Annual Service Contract available for 20 years subsequent for small annual fee.

**MODEL 500**

Price 94 gns.



**MODEL 570**

Price 149 gns.



**FOR THE TECHNICAL MAN**

**MODEL 500** Dimensions : 21" long × 14½" wide × 10½" high;  
Weight 50 lbs.

**MODEL 570** Dimensions : 29" long × 14½" wide × 11½" high;  
Weight 65 lbs.

**BOTH MODELS:** Frequency Response: ± 2 dB. 50-10,000 c/s; ± 3 dB. 45-12,000 c/s. Overall Response: Strictly to C.C.I.R. recommended specifications. Signal to Noise Ratio: better than — 45 dB (unweighted, including hum). Output from Playback

Preamplifier: 200 mV. R.M.S. Inputs to Record Amplifier (High Impedance): Microphone 1 mV.; Radio or Pickup 50-200 mV.— for maximum record level. "Wow" and "Flutter": better than 0.2% R.M.S. as measured on the G.B.-Kalee Flutter Meter.

*Conversion of Model 500 to a Model 570 can be undertaken by arrangement at Multimusic Works. Please write for details of this service and illustrated full information of both models.*

MULTIMUSIC LTD, MAYLANDS AVENUE, HEMEL HEMPSTEAD, HERTS. TEL: BOXMOOR 3636

octaves higher; and second, that high reactive pressures are built up inside the enclosure by the motion of the cone. For both reasons, the free-air resonance must be designed to be very low—not higher than 20 c/s—and the centring device must allow considerable lateral displacement (linearly) for the coil in the magnetic gap, with little or no transverse motion. Moreover, the cone must be relatively stiff and heavy, and the chassis must be rigidly fixed to the baffle of the cabinet—Henry Kloss goes so far as to mould it into the baffle with a special plastic material rather than trust to the efficacy of a few screws. Incidentally, this method of approach was initiated in an Axiom model by Goodmans before the war but their study was interrupted and only resumed recently with the development of the I.B.3, which we reviewed in February last.

The other method of approach was the very tricky one of the extension of bass reflex enclosure principles. This method has been exemplified in the RJ Enclosure which Gilbert Briggs demonstrated at his last Festival Hall meeting. But perhaps the most significant application, so far, was Rupert Neve's analysis which led to the CQ Audio series of enclosures, though here the use of multiple resonances by the flexure of the walls of the enclosure has been explored, and the bass resonance of a standard elliptical unit (with not a particularly heavy cone) is specially adjusted to match the bass resonance of the particular enclosure.

The W3 design has some of the virtues of each of the last two methods and avoids some of their problems. The speaker unit has a heavy cone, with a large permissible displacement (meaning, of course, that the coil is much longer than the gap) and a large lateral compliance leading, with the heavy mass, to a low resonance. But the enclosure is of bass reflex type so that the elasticity of the enclosed air is not given the dominating importance that it has in the Villechur design. This means that the centring problems are not so critical, and linearity has been more easily secured. On the other hand, a low matching resonance for such a small enclosure could not effectively be secured by simply reducing the size of the vent—which has been Mr. Briggs's preference for many years: an internal pipe, which he has not hitherto regarded with favour, has had to be resorted to and, with careful design, has proved entirely successful in converting the low frequency resonance into a double hump: one at about 8 c/s, which is so low as not to matter, and the other at about 60 c/s which can easily be absorbed by the damping of a good amplifier.

In the earlier Mark I model which I tested first of all, the Middle and Treble units were let into one end of the enclosure so that they faced upwards when the cabinet was vertical and at the side when it was horizontal. The three units worked in parallel, through suitable capacitors for the middle and treble units, with controls to balance the outputs and it was possible to adjust these controls to give a smooth, free and open response. But one was conscious all the time that something was not quite right.

The Mark II model, which has now been put on the market, has altered all that. With the enclosure vertical the middle range unit now faces forward and slightly upwards, whilst the treble unit, situated still at the end, faces upwards and slightly forwards. Moreover, a crossover system has taken the place of the capacitor connections. This change has effected a distinct improvement in the smoothness of response and has enhanced the forwardness and open quality of the tone. In these respects the Mark II scores not only over the Mark I but also over the two American rivals, and they are respects that are peculiarly important for good stereo. Only in one respect does the W3 seem

on first hearing to be at any disadvantage; that is that the K.L.H. has a certain warmth of tone. But on extended listening one concludes that this warmth is rather in the nature of bass "hang-over".

As usual we put the speaker through a White Noise test and it came through with flying colours, the only possible criticism being a slight coloration in the middle range. There was no sign of frequency doubling at normal listening levels.

In short, we can confidently recommend the speaker for use either as a single monophonic speaker, or in pairs for stereo, or as a second unit for use with a larger system for stereo. As regards the latter, I should say that though normally we prefer to have a matched speaker system, the use of the W3 as a second speaker to one of larger dimensions succeeds because of its freedom from peaks and other kinds of distortion over the range where the stereo information is important; and since in most domestic listening conditions space is at a premium, that is a really notable success.

P.W.

P.S. I would make it clear that only the W3, Mark II, has been made available to the public.

P.W.

#### The Gramdeck.

Price: Tape Deck attachment, £7 10s.; Transistorised Amplifier Control Unit, £5 12s. 6d. Stevenage Tools and Switches Ltd., Stevenage, Herts.



As the name suggests this is a tape mechanism designed to slip on to any existing gramophone motor which then provides the motive power for its operation. A bronze-finished cast base-plate has near its centre a ball-race above which is the capstan and below it a 5-inch disc which fits over the turntable spindle and rests on the turntable surface. On either side of the capstan are spindles on which are placed the tape spools with felt washers to act as slipping clutches. One of these spindles is driven via a plastic belt from the capstan. The entire unit is prevented from rotating by means of a pillar to be fixed to the motor board which engages in a slot in the base-plate. This is the only fitting required.

A 5-inch tape spool is provided, but if there is room on the motor board (remembering that the unit has to be positioned for minimum hum induction between motor and tape head) 7-inch spools may be used and alternative positions for the tape spindles are drilled. This would make for a heavier load on the gramophone motor, but the majority have sufficient power. A spring-loaded roller which presses the tape against the capstan and a normal half-track tape head with pressure pad are mounted near the remaining two corners of the diamond-shaped base plate and adjacent to the head are a pair of tape guides: a plain one for use during playback and the second, consisting of a small permanent magnet, performing the duty of erasure before recording.

Some amplifiers have provision for direct playback from a tape head and with these nothing else is required in order to play pre-recorded tapes. It is probable that by using the microphone connection and applying maximum bass boost a passable result could be obtained from others. In order to record, a recording amplifier and bias oscillator must be provided. For the home constructor there are suggested circuits in the instructions using conventional valve techniques, but the transistorised control unit supplied was used for my tests. This is a completely self-contained unit 7½ in. wide by 4½ in. high and 3½ in. deep; it contains a standard 9-volt battery and uses 3 transistors and a pair of printed circuit boards mounted on the function switch. In the record position recording is possible either from a suitable microphone or from the extension speaker terminals of a radio. No volume indicator is fitted, but a few trial recordings soon enable one to estimate the required level fairly accurately. In the playback position the small signal from the tape head is amplified and corrected to the standard C.C.I.R. response. The output is approximately 250 milliwatts, adequate for any amplifier or radio pickup sockets.

In use this simple equipment gave a surprisingly good account of itself. The two sets of figures given below are: (i) Output from standard C.C.I.R. test tape, 7½ in. per second; (ii) Overall record and playback response at 7½ i.p.s.

Frequency c/s	40	60	110	200	500
(i) db	0	-2	-5	-1	0
(ii) db	-5	-4	-6	0	0

Frequency c/s	1 K	2 K	4 K	6 K	8 K	10 K
(i) db	0	-1	-2	-2	+1	+1
(ii) db	0	0	0	+1	+3	+2

Distortion was quite small, although some hiss was apparent when a wide range amplifier and speaker were used. No wow (additional to any in the motor used) was detected, although the drive plate was not quite true in my model. The capstan size is chosen so that a tape speed of 7½ inches per second corresponds to a turntable speed of 78 r.p.m. Unless a continuously variable speed motor is used this will be the only standard tape speed and recordings will not be interchangeable with those made on other machines. Rewinding can be accomplished with a handle provided or by interchanging the spools and adding a weight to the take up spool to assist friction on the felt washers; in either case the tape must be released from the head and capstan and the process is a slow one. However, for a comparatively small outlay, provided that a good turntable is available and with some deftness on the part of the operator, this unit can be made to give satisfactory results and it may well serve to introduce many people to the fascination of tape recording. As a result of this experience they may later purchase a first-class machine rather than make the all too common mistake of buying at the outset something which, although fairly expensive, proves to be inadequate in the long run.

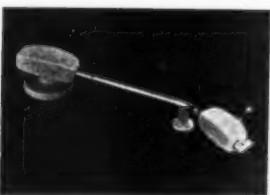
G.E.H.

Ronette "Fonofluid" Pickup Arm. Price (with Binofluid Cartridge) £6 plus £1 19s.  
P.T. Trianon Electric Ltd., 95 Cobbold Road, Willesden, London, N.W.10.

The Ronette TX88 and Stereo Binofluid cartridges are now well known as being about the best of their type. The Fonofluid arm has similar characteristics of neatness and simplicity of design, and it is relatively inexpensive.

It has a particularly smooth double ball bearing for its vertical axis and a pivot bearing between sprung centres for its horizontal axis.

The counterbalance is of the spring type so that there is very little overhang of the back bearing and the effective length of the arm is



therefore larger than its first appearance would seem to suggest. It is actually 200 mm. (17.88 in.) from bearing to stylus. The spring tension is adjustable to compensate for different playing weights with different heads. The linear offset is 38 mm. which, with a turntable spindle overlap of 17 mm., is close to optimum for minimum tracking distortion.

According to my measurements the frictional force of the bearing referred to the stylus is of the order of 4-1 grm. Since the inward pressure on the stylus will normally be about double this at a playing weight of 1.5 grms. only a slight tilt of the motor board (i.e. up on the left) will be needed to secure the best dynamic balancing. The Binofluid cartridge plays well on this arm at this playing weight. P.W.

## CORRESPONDENCE

*The Editor does not necessarily agree with any views expressed in letters printed. Address: The Editor, THE GRAMOPHONE, The Glade, Green Lane, Stanmore, Middlesex.*

### Hi-Fi: Is It Really Worth It?

[The correspondence already published on this subject has produced a response from our readers far beyond our capacity for publication.

Below we print a further selection and next month we hope to close the correspondence with extracts from other letters received and a summing-up by the Technical Editor.]

Browsing through the correspondence columns of your April issue, I came across a trio of effusions under the above heading which seemed to me to be based more on fiction than on fact.

Mr. Arthur Newton rightly condemns Hi-Fi when it takes the form of loud and unmusical demonstrations at an Audio Fair; but I could name half a dozen firms who never assault the ear on such occasions. Mr. Newton then (astonishingly) goes on to say that he likes and prefers the sound produced by cheap equipment, so he is fortunate in that he need not throw his money away on wide-range, expensive models. (I wonder if Mrs. Newton prefers rabbit skin to mink?) His objection to high frequencies may be due to a peak in his own aural response curve or to years of listening to "mellow" reproduction.

Turning to Mr. E. K. Ross, he admits that musical appreciation is a matter of taste and/or opinion, but he fails to realise that acoustic set-ups are equally subjective. A speaker or record player which delights Mr. Ross may not suit other ears and other listening rooms.

Finally we come to Mr. R. W. G. Nash, who seems to look on technicians and recording engineers as morons with tin ears and no taste. To me, he sounds like an amateur golfer who watches a professional tournament and then writes to the papers complaining that the players drive too far and their style does not suit him.

I am sure that your Percy Wilson does not require any outside assistance in defence of his standards of listening (the boot is on the other foot when he reviews my books!); but even so I must refute the suggestion that Mr. Wilson and other technical writers would countenance

or fail to notice HF distortion in any form. (P.W. still dotes on the purity of the Ribbon.)

Mr. Nash appears to be labouring under the delusion that musical taste and good HF response are incompatible. This is piffle. I know nobody more sensitive to HF distortion than Mr. P. J. Walker and Mr. John Collinson, who have so often collaborated with me in concert hall demonstrations of live and recorded music; the merest trace of shrillness makes them squirm and pull faces. But if I were to ask Mr. Walker to discard wide-range equipment and start rolling off LPs at 5 kc/s he would suspect me either of lunacy or senile decay and would catch the first train back to Huntingdon.

No, Sir. Good quality is good quality, and all our reputable recording companies now make many excellent mono records which require little or no filtering when replayed on high-class, wide-range equipment with smooth response. And who would want to mess about with, or limit the frequency range of the many superb FM transmissions of light music sent out by the B.B.C.?

As regards equipment, I would remind Messrs. N., R. and N. that an expensive pickup is not considered good because it has lots of "top", but because it gives smooth top; and this applies to other links in the recording and reproducing chain.

Wharfedale Wireless Works Ltd.  
G. A. BRIGGS, Managing Director.

The letter by R. P. C. Handfield-Jones in your March issue is most interesting. Allow me to take up these points:

1. Although Mr. Jones appears to have had considerable listening experience I feel his urge to write was conditioned by the sound from his own loudspeaker. It would be interesting to see, hear, or have it described, along with the drive equipment. The faults of which he complains are most likely due to mismatching, misplacing, or mismounting and could probably be cleared up for quite a small outlay, provided all his equipment is of equal goodness.

2. His criticism of High Fidelity Enthusiasts and Sound Engineers appears to be rather sweeping, unjust, and unwarranted. Admitted, mistakes have been made and still are. The excessive treble and thin bass in earlier LPs is proof enough. Better versions of these are now mostly available. Poor recordings are easily avoided by reference to the appropriate review in *THE GRAMOPHONE*.

3. The sounds to be heard at Audio Fairs are apparently to be avoided at all costs. Mr. G. A. Briggs, writing in the *Wireless World* for January of this year, refers to the last Audio Fair as a "fiasco", "heat and humidity" being the cause of a lot of the poor sound. No doubt overcrowding and dust played their part too from other reports. It would be unwise then to judge equipment from its performance in such surroundings.

4. That some loudspeakers are not what the manufacturers say they are is not questioned. Some have wonderful whiskers and some lack bass. With a combination of at least two it is reasonably easy to cover the range required for Hi-Fi reproduction, and even eliminate many of the faults in the poorer types with special mountings. I have found that, provided we are sensible, we get what we pay for here.

5. No one would deny that the band from 100 c/s to 5,000 c/s properly reproduced is worth-while—pure and undefiled? No I don't know how that would sound, but I'm sure I would not like it. We have come to expect an octave above and below this with reasonable fidelity. It seems that the trouble starts when we attempt to go much above this or below 50 c/s. I read recently that there is little in LP discs below about 50 c/s. To balance this about a middle frequency of 800 c/s a 12.8 kc/s cut-off

should be used, this might be the answer to Mr. Jones. This dictum would give point to an article by Peter Ford on "Recordings and Recording Techniques" in the February 1959 issue of *Sound Recording Reproduction*, in which he quotes P. P. Eckersley as saying "The wider you open the window the more muck blows in". From this it seems that if we want to listen to 15 kc/s and beyond, to 50 c/s and below, we must take a chance on hearing "muck" as well.

6. In the last paragraph of the letter in question Mr. Jones writes: "To many unbiased listeners much of the equipment, even in the expensive class, sounds actually worse than the bad old radiogram". This is just so much balderdash. It could be made to sound queer, but it needn't. Anyway, whoever heard of an unbiased listener? Have we not all our likes and dislikes, fads and fancies? I suggest that Mr. Jones is rather biased himself and just as a sick person needs a doctor, he needs a visit from a real Hi-Fi enthusiast. Anyone who can listen these days to equipment with a range of from 100 c/s to 5,000 c/s only, is making negative progress. Why, he will be content to listen to his symphony concerts over the telephone next. Not only that, but these 5½ octaves must be "pure and undefiled". This suggests listening to an orchestra with instruments producing unmodulated sine waves—ridiculous. Whoever heard of a sine wave violin or a pure toned trumpet?

7. To sum up, it would appear that a lack of balance is indicated between the source of Mr. Jones's programme material and his ears. This may be of the frequency, power or bank type. All are bad and possibly inter-related. By the way, when did R. P. C. Handfield-Jones last change his stylus or de-gauss his tape heads?

Dundee. ROBERT J. FEARN.

## EDITORIAL NOTES

### Dr. Eric Blom

Dr. Eric Blom, who died on April 12th at the age of 70, will be remembered with affection by his many friends, and with respect by all those who have cause to use the monumental Fifth Edition of *Grove's Dictionary*, which he edited single-handed and was still working on at the time of his death. It is understood that the supplementary 10th volume was practically completed under Dr. Blom's supervision.

### D.G.G. Deletions

The following records are to be deleted from the Deutsche Grammophon and Archive Production catalogues with effect from June 30th, 1959, and will remain available only as long as existing stocks last.

DG 16003	DG 16085	DGM 18027	DGM 18256
16006	16001	18028	18262
16007	16094	18029	18263
16014	16096	18030	18343
16021	16101	18039	18344
16024	16107	18050	18361
16025	16121	18091	18362
16026	16126	18104	
16045	17034	18152	AP 13010
16046	17040	18177	13011
16051	17060	18179	13014
16054		18192	13016
	DGM 18001	18196	
16061	18003	18203	APM 14011
16063	18005	18204	14012
16071	18011	18217	14013
16072	18012	18218	14014
16073	18015	18219	14036
16075	18016	18235	14037
16083	18025	18254	14038
16084	18026	18255	14040

### LPX Series

We are informed by D.G.G. that the second LPX release as printed in our April issue is now cancelled. This repertoire will be issued at a later date under the Heliodor label at 26s. 6d., tax paid.

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broadcasting and recording ?

**State here  
YES or NO**



If NO we will send you full particulars of our amplifiers.

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G/5/59



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**LEAK** amplifiers are the choice of professional engineers such as the B.B.C. (over 500 delivered), the South African Broadcasting Corporation (600), ITV and many other Commonwealth and overseas broadcasting and TV systems, who use them for transmitting and/or monitoring (quality checking) the broadcasts to which you listen.

Also many of the gramophone records you buy are cut via LEAK amplifiers. This acceptance by professional audio engineers has led to a demand for Leak equipment from music-lovers throughout the world.

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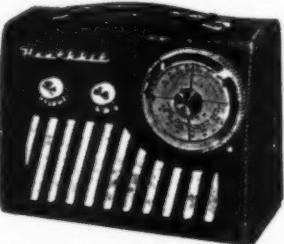
You'll be impressed with the high quality of all the components in this fine kit, and the magnificent performance of the finished amplifier will delight all who hear it.



**MODEL S-88**  
**6 WATT STEREO AMPLIFIER**  
**£11.80.** Delivered free U.K.  
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For music lovers without practical experience of good Stereo in their homes—and for those who therefore hesitate to buy a relatively expensive outfit to begin with—or for the less critical listeners, who, for the smallest possible outlay want to enjoy the vivid realism of modern stereophonic sound, faithfully reproduced at adequate volume for an average living room—the remarkable Heathkit S-33 Stereo Amplifier is without question the ideal and logical choice. It is also the best unit to use if you wish to modernise your favourite (monaural) radiogram and convert it to an up-to-date Stereo radiogram, in order to enable your family and friends to enjoy to the full, the much more life-like reproduction of the best now available in stereophonic radio transmissions and gramophone and tape recordings at a minimum conversion cost. It is completely self-contained in a two-tone grey case.

Brief Technical Data: 6 watts output (3 W per channel); 0.3% distortion at 2.5 W/channel; sensitivity: 100 mV; Inputs for Radio (or Tape) and Gram., Stereo and Monaural; Negative Feedback (20 dB); Hum/noise better than —60 dB ref. 3 W; Ganged controls: Bass/Treble lift and cut; Balance control (5 dB); Dimensions 11" x 4½" x 6½" (Panel); 11½" x 5½" high.



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**THE NEW MODEL UX-R-I KIT  
DUAL-WAVE  
ALL-TRANSISTOR PORTABLE  
IN SOLID LEATHER CASE**

This set's striking styling and astonishingly clear and rich quality of reproduction cause admiration everywhere. Even if you are a beginner you can build it in about 6 hours without special equipment, guided solely by the simple, illustrated 'step-by-step' instructions in this kit's 36-page Manual. You'll then have an elegant set in the 25-30 guineas class which you'll be delighted to take anywhere. The solid hide case measures 9½" long x 7" deep x 3½".

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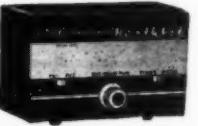
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**HI-FI STEREO AMPLIFIER**

Elegantly styled and attractively finished in two-tone grey metal case, with golden surround, motif and matching knobs. Ideal for bookcase or similar enclosures. This handsome model blends well with any type and finish of wood and harmonises with contemporary or traditional furnishing schemes. Dimensions: 13½" long x 5½" high x 9½"

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BOOSTER**  
**£5.19.6.**  
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This Speaker System has a distinctive reflex cabinet (23" x 11½" x 11½") and is particularly suitable where Stereo is required in small or medium size rooms. The Speakers comprise a high-flux 8" base unit for 40-3000 c/s and a wide-diffusion 4" treble unit. Effective frequency range, 40-16000 c/s. The cabinet is supplied sanded smooth, 'in the white', for final finishing to personal taste.

**EASILY BUILT IN ONE EVENING**



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	V-7A Valve Voltmeter	£13 0 0
	O-12U 5 inch Oscilloscope	£34 15 0
	DX-40U 'Ham' Transmitter	£29 10 0
	AG-9U Audio Generator	£19 3 0
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**Eduard van Beinum**

The death occurred on Monday, April 13th of Dr. Eduard van Beinum. It is understood that he died from a heart attack whilst rehearsing the Concertgebouw Orchestra in Amsterdam. Dr. van Beinum was 58 and had deservedly won international fame as a conductor, both in the Concert Hall and by his recordings with the London Philharmonic and Concertgebouw Orchestras for Decca and Philips.

**Hi-Fi and Stereo**

A series of six lectures are to be held at the Norwood Technical College (Knight's Hill, London, S.E.27) on the subject of "High Fidelity and Stereo Sound Reproduction". The course, which is being arranged by Mr. James Moir, M.I.E.E., commences on May 19th at 7 p.m. Further details on application.

**FEDERATION AND SOCIETY NOTICES**

**The National Federation of Gramophone Societies** is always ready to help in the establishment of new Gramophone Societies. Information and advice will gladly be supplied to anyone contemplating launching a new society. Send a sixpenny postal order to the Secretary, Mr. C. H. Luckman, 41 Trinity Way, Enfield, Middlesex, for a circular of suggestions and other helpful literature.

**Notices for the column**, which will appear again in July, should be sent to Mr. G. H. Parfitt, 31 Lynwood Grove, Orpington, Kent, and to ensure inclusion should reach him not later than Saturday, May 30th. Postcards, please.

**Acton & District G.S.** Monthly on Mondays at the King's Arms, Acton Vale, at 7.30 p.m. Refreshments available. May 25th, June 15th. Hon. Sec., 24 Priory Avenue, Bedford Park, W.4.

**Barrow G.S.** Meets in the John Whinner Institute, Abbey Road, on alternate Fridays at 7.15 p.m. Hon. Sec., 255 Abbey Road, Barrow.

**Blackburn G.S.** Meets on Tuesday evenings fortnightly in Room 4, Y.M.C.A., Blackburn, at 7.30 p.m., May 12th and 26th. Hon. Sec., 43 St Albans Road, Darwen.

**Bookham G.C.** Old Barn Hall, Great Bookham, on Thursdays May 14th and 28th at 8 p.m. Hon. Sec., 34 Dowlands Road, Great Bookham, Leatherhead.

**Bradford & District R.C.** Alternate Tuesdays at Bradford Arts Club, 14a Mansfield Road, Oak Lane, Bradford 8, at 7.45 p.m. Hon. Sec., 103 Pollard Lane, Bradford, 2.

**Bradford G.S.** Alternate Tuesdays at 7.30 p.m. in the Universal Bookshop, Sunbridge Road, Bradford. Hon. Sec., The Hollies, 10 Walmer Road, Bradford, 8.

**Bridgend (Glam.) R.M.C.** Wyndham Street, Bridgend. Meets fortnightly (Thursdays at 7.30 p.m.), May 7th and 21st. Hon. Sec., 14 Heol-y-Ffin, Bridgend.

**Bushey & Watford G.S.** Every Tuesday at the Galahad Room, Bushey & Oxhey Methodist Church, King Edward Road, Oxhey, at 7.45 p.m. Hon. Sec., 41 Hollywell Road, Watford.

**Chislehurst G.S.** Meetings on alternate Tuesdays in Chislehurst Library at 8 p.m. Enjoy your records more in convivial company. Hon. Sec., 48 Blanmeric Road, New Eltham, S.E.9.

**Cinema Organ Soc.** First Thursday each month at 6.30 p.m. at Fred Tallant Hall, Drummond Street, Euston. Refreshments available from 6 p.m. P.R.O., 179 Ardwick Road, Catford, S.E.6.

**Derby R.M.S.** Every Monday at 7.30 p.m. at Friends' Meeting House, St. Helen's Street, Derby. Hon. Sec., 4 Belper Road, Derby.

**Dewsbury & Dist. G.S.** Alternate Wednesdays at 7.30 p.m. in Public Library, Wellington Road. Next meeting, May 13th. Hon. Sec., 20 Oddfellows Street, Mirfield.

**Doncaster R.M.C.** Fortnightly meetings in the Library, Y.W.C.A., Wood Street, Doncaster. Hon. Sec., 30 Sandringham Road, Doncaster.

**Dulwich & Forest Hill G.S.** Church House, 2 Jews Walk, Sydenham, on alternate Fridays at 8 p.m. Next meeting, May 1st. Hon. Sec., 87 Broadfield Road, Catford, S.E.6.

**Ealing G.S.** Meetings at "Parkfields", South Ealing Road, on Fridays at 7.30 p.m. May 8th (A.G.M.), May 29th (Music), June 12th. Hon. Sec., 9 Taunton Mansions, Queen Square, N.W.1.

**East Ham G.S.** Second Tuesday each month at Manor Park Methodist Church Hall, Herbert Road, Manor Park, Hon. Sec., 97 Wars Road East, Ilford.

**Edinburgh G.S.** Preparing Syllabus for Thirteenth Session. Write Hon. Sec., 18 Hartington Place, Edinburgh, 10. Hon. Sec., 31 Pound Lane, Epsom. Alternate Fridays in the Oak Room, West Hill House, at 7.45 p.m.

**Exeter & Dist. G.S.** St. David's Institute, Haldon Road, Exeter, at 7.30 p.m. Fridays May 1st, 8th (A.G.M.), 15th, then fortnightly. Hon. Sec., 27 Prince Charles Road, Exeter.

**Grimsby & Dist. G.S.** Meetings at the County Hotel, Grimsby, Grimsby, at 7.30 p.m., May 11th and 28th, June 8th (President's Night—Annual Dinner). Hon. Sec., 113 St. Helier's Road, Cleethorpes.

**Guildford G.S.** Every Tuesday at 7.30 p.m. in the Large Hall, Co-operative Society, Haydon Place, Guildford, Hon. Sec., Lyndhurst, Thursley Road, Elstead. **Hammersmith G.S.** Fortnightly on Fridays at 8 p.m. in Westcott Lodge. Next meeting, May 8th. Hon. Sec., 42 Ryett Road, W.12.

**Hampstead Contempy. Jazz Soc.** Alternate Saturdays at Burch House, New End Square, at 7.30 p.m. from May 9th. Speakers include Allan Ganley, Bruce Turner, Vic Bellamy and Charles Fox. Hon. Sec., 88 Haverstock Hill, N.W.9.

**Henry Wood G.C.** Music, good company and comfort may be found every third Sunday at 4 Beulah Hill, S.E.19, from May 3rd, commencing 6.45 p.m. Hon. Sec., at the above address.

**Ipswich G.C.** Fridays, Classical (except May 15th). Tuesdays May 12th and 26th, Modern Jazz. All at Ritz Cafe, Buttermarket, at 7.45 p.m. Hon. Sec., 97 Burrell Road, Ipswich.

**Leicester G.S.** New meeting place, The Collegiate Girls School Hall, College Street. Alternate Mondays at 7.30 p.m. from May 4th (except Whit Monday). Hon. Sec., "Luzern", 42 Holmefield Avenue, Stonegate, Leicester.

**Leigh G.S.** Alternate Mondays at 8 p.m. in White Hall, Clatterfield Gardens, Westcliff-on-Sea. Hon. Sec., 23 Leigh Gardens, Leigh-on-Sea.

**Letchworth R.M.S.** Vacancies for a few more members. Alternate Mondays. Hon. Sec., Seven Norton Way, Letchworth.

**L.S.O. Club.** Hon. Sec., 9 Westbourne Park Road, W.2. Meetings at New Chiltern Rooms, Chiltern Street, Baker Street, at 7.30 p.m. on May 5th, 12th and 23rd.

**North Manchester G.S.** Alternate Tuesdays at Atlow Mount, Bury Old Road, at 8 p.m. Next meeting, May 5th. Refreshments. Hon. Sec., 24 Davyhulme Road, Urmston. **Nottingham. The Record Club.** Every Monday at 7.30 p.m., Woodthorpe House, Mansfield Road, Sherwood. Hon. Sec., 27 Woodthorpe Drive, Nottingham.

**Oldham G.C.** Monthly Summer meetings, commencing Sunday May 17th, at 7.45 p.m., at Werneth Park Study Centre, Werneth. Hon. Sec., 16 Valley New Road, Royton, Oldham.

**Orpington G.C.** This lively and flourishing society meets on alternate Mondays at 8 p.m. in Orpington Library from May 4th (except Whit-week—Wednesday). Hon. Sec., 13 Hilcrest Road, Orpington.

**Putney G.S.** Hon. Sec., 6 Comberbatch Road, S.W.18. Meetings at 8 p.m. in "Crew's Cabin", Star & Garter Hotel, Putney Bridge. May 4th, Matyas Seiber, May 11th, Leslie Richards (B.B.C. Symphony Orchestra).

**Quest Music GP. (Bromley)**. Every third Saturday in the Central Hall, London Road, Bromley, from May 9th. Live and recorded music. Hon. Sec., 120 Queen Anne Avenue, Bromley, Kent.

**Reading G.S.** Fortnightly on Tuesdays at Abbey Gateway, Reading, at 7.30 p.m. Hon. Sec., 237 Thirteenth Avenue, Tilehurst, Reading.

**Recorded Vocal Art Soc.** "Green Man," Bedford Street, Strand, at 7 p.m. May 14th, Ottello, June 11th, Don Carlos. Hon. Sec., 15 Clovelly Road, N.S.W.

**Richard Wagner Apron Soc.** Homely Sunday monthly meetings in London Area. Film Shows and record programmes. Refreshments free. Hon. Sec., 59 Sisters Avenue, Clapham Common, S.W.11.

**Sheffield R.M.C.** Every Wednesday at 7.15 p.m. in Nether Chapel, Norfolk Street, Sheffield. Hon. Sec., "Lathkill," Dalewood Road, Sheffield, 8.

**Southampton & Dist. G.S.** Alternate Fridays at 7.30 p.m. at the Polygon Hotel from May 8th. Hon. Sec., Flat 5, Royal Southampton Yacht Club, Northlands Road, Southampton.

**Southgate & Dist. R.M.S.** Second and fourth Wednesdays each month at "Hollies" Hall, Nursery Road, Southgate, at 7.30 p.m. Next meeting, May 13th. Hon. Sec., 49 Dale Green Road, New Southgate, N.11.

**Sussex G.C.** Hon. Sec., R. P. Goodman, 45 West Street, Brighton. Alternate Tuesdays at Grosvenor House, Cannon Place, Brighton, at 7.45 p.m. May 5th—A.G.M. New season starts in September.

**Thorpe Bay G.S.** First, third and fifth Thursday in the month, at St. Augustine's Hall, Johnston's Road, at 8 p.m. Hon. Sec., 94 The Broadway, Thorpe Bay.

**Torbay G.S.** Fortnightly, Thursdays, Callard's Cafe, Torquay, at 7.45 p.m. Hon. Sec., 38 Quinta Road, Torquay.

**Upminster R.M.S.** Hon. Sec., 34 Park Drive, Upminster.

**Walton & Weybridge G.S.** Second and fourth Wednesdays each month at the Parish Hall, Weybridge, at 7.30 p.m. Hon. Sec., 38 King George Avenue, Walton-on-Thames.

**Wellingborough & Dist. G.S.** Alternate Mondays at 7.30 p.m. at Oxford Street, Wellingborough, at 7.30 p.m. Hon. Sec., 8 Pitt Street, Wellingborough.

**Whitton R.M.C.** Every Friday at the "Prince Albert", Hounslow Road, Whitton, at 8 p.m. Hon. Sec., 138 Heath Road, Twickenham.

**William Byrd M.S. (Southall)**. Alternate Mondays at North Road School, Southall. Refreshments available. Next meeting, May 4th. Hon. Sec., 15 Lodge Close, Cowley, Uxbridge.

**Wimbledon & Dist. G.S.** Alternate Fridays at 7.45 p.m. in Wimbledon Community Centre, St. Georges Road, May 8th and 22nd. Hon. Sec., 223a Kingston Road, S.W.19.

**Worthing. Recorded M.C.** Every Monday, 7.45 p.m., Haverfield House, Union Place, Worthing, until end of May. Summer meetings, June 22nd, July 20th. Hon. Sec., 33 Orient Road, Lancing.

**"The Gramophone" Exchange & Mart**

**RATES.**—Advertisements are accepted for this section at the rate of sixpence per word, with a minimum charge of 6d. Where the advertiser offers to send a list or requests a named addressed envelope, this will be treated as Trade and charged at the rate of one shilling per word. If a Box Number is used, an extra 6d. should be added to the cost; this includes the forwarding of replies. Letters to Box Numbers should be posted to "Office" address as stated below. All advertisements (copy in block letters or typewritten) should arrive by the 8th of any month and must be prepaid by the form of postal orders or cheques addressed to **General Gramophone Publications Ltd.**, 79 Charlotte Street, London, W.1. The Proprietors retain the right to refuse or withdraw any copy at their discretion and accept no responsibility for matters arising from clerical or printers' errors or of an advertiser not completing his contract.

**RECORDS FOR SALE**

**AACHEN CATHEDRAL CHOIR** to Zurich Orchestra, plus light, pop and jazz sections; also extensive Stereo list. All microgroove recordings on our monthly list covered by unconditional guarantee, including those at very low prices indeed in our "Bargain" section. All new records supplied post free, guaranteed unplayed, carefully examined, pristine pressings, with inner and outer polythene. Our record library offers any LP or serious music in current catalogues for approximately £1 per week. Details free on request to—**Record Specialities**, 10 Turner Close, N.W.11. **Speedwell 3784.**

**A BARGAIN SPRING SALE OF LP's.** The recent PT records, although modest, will be welcomed by enthusiasts buying LP records. How much more should you appreciate our specialised postal service of slightly-used classical LP's in guaranteed condition, the majority at less than tax-free level, with additionally many imperfect copies at bargain prices. A postcard or phone call brings by return our large free Catalogue, with details of entire stock, part-exchange schemes of LP's and equipment, and prompt and safe postal delivery to any address. Last but not least we offer a personal and efficient service of new LP's, with many advantages: all makes post free; outer polythene; guaranteed copies; educational discount to libraries and students; your perfect LP's accepted in part-exchange.—**K. S. Holman**, 143 Greenway, Ickenham, Middlesex. (Rudville 2518).

**A BRAND NEW LIST**, all guaranteed perfect, including Romanticism (Col.), etc. Klemperer, Amadeus, Milstein, Serkin, etc. Many fine bargains. Catalogue of 1,000 items—**Gramophone Shop**, 903 Dumbarton Road, Glasgow, W.L. Kelvin 1967.

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**COLLECTOR** disposing 78's. Many piano rarities. "The Gramophone" 1949-58, (one issue missing).

£6 10s.—117 Salisbury Road, Moseley, Birmingham.

**IF YOU STILL BOTHER WITH 78's** send for long free list of Vocal, Classical and Miscellaneous discs.—**Winston**, 32 The Uplands, Ruislip, Middlesex. Phone: Ruislip 2415.

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**SPANISH ASSIMIL SET**, as new, text-book. £7.—

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**SPEECHES BY CHURCHILL**, Chamberlain, Hitler, Goebbels, Himmler, etc.—Box No. 1096.

**TEN THOUSAND IMMACULATE CLASSICAL 78's**, price 2s. and 3s. post free. No vocals. Send requirements.—Box No. 1160.

**TOO EARLY** for summer madness, but private collector is disposing of over 50 LP's and EP's at prices from 1s. to 2s. 6d. Some outstanding deleted items, but mainly oldish orchestral and instrumental discs in good condition. All are open to offers, and discounts allowed for bulk purchase. Also 78 r.p.m. sets, etc. Mozart Requiem, Brahms Horn Trio, Mikado. Many past issues of "The Gramophone", Gramophone Quarterly Catalogues, and "Music and Letters". Don't miss this astounding Spring sale, but send 2d. stamp for list.—Box No. 1154.

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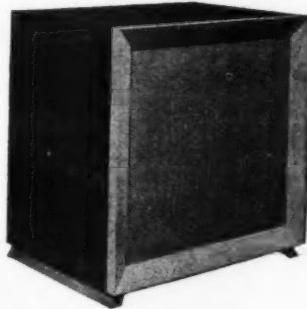
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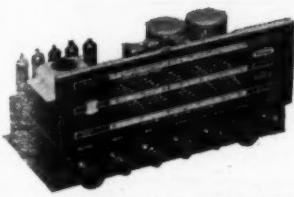
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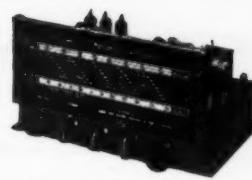
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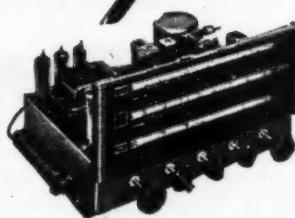
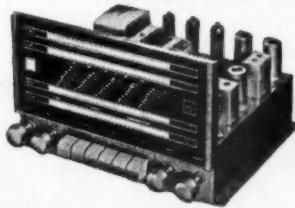


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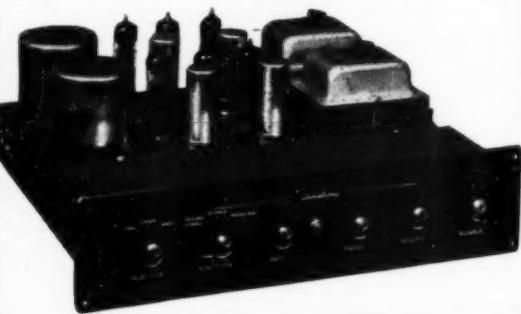
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- The NEW Model IB3 three-way reproducer incorporates the latest developments on all three loudspeaker units, and provides an even more extended bass range, with improved control at all frequencies.
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- Both models employ 12" bass units having extremely rigid diaphragms, pneumatic leather edge suspension, 3" diameter voice coils, and powerful magnet systems.
- Model IB3 has the Trebax as high frequency radiator and a horn loaded mid-range unit, giving extreme smoothness of response in middle and upper registers.
- Model IB2 employs an 8" mid-range and high frequency direct radiator of unique design.
- Multiple section 12 db/octave crossover networks are used in both models.
- Continuously variable constant impedance L-pads are provided for the control of mid-range and high frequency output.

SPECIFICATIONS	IB3	IB2
Frequency Range:	30-16,000 c/s	40-15,000 c/s.
Power Handling Capacity:	25 watts.	12 watts.
Base Unit:	12"	12"
Bass Resonance:	20 c/s	20 c/s.
Voice Coil Diam:	3"	3"
Total Flux:	308,000 maxwells	240,000 maxwells
Mid Range Unit:	Pressure driven horn	8"
High Frequency Unit:	Pressure driven horn	8"
Crossover points:	950 c/s. & 5,000 c/s.	950 c/s.
Enclosure Acoustic Treatment:	Gloss Fibre filling	Absorbent lining
Enclosure size:	24" wide 12" deep x 14" high.	
Enclosure Finish:	Walnut veneer.	
PRICE	£63.10.0	£41.00

Goodmans High Fidelity Loudspeaker Manual, which contains full information on Goodmans High Fidelity products, free on request.

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This new equipment, reviewed by Mr. Percy Wilson in the March issue, features a design of outstanding simplicity and gives ample output at superb quality. Independent control is afforded not only of the treble and bass, but of the middle frequencies as well.

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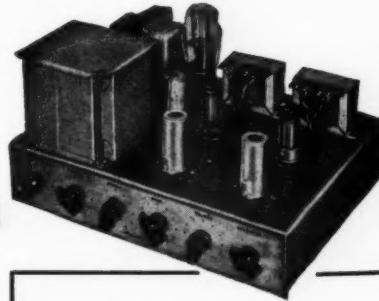
Owners of "Symphony" Amplifiers will be pleased to know that we can undertake the conversion to Stereo of their monaural amplifiers promptly and at reasonable cost.

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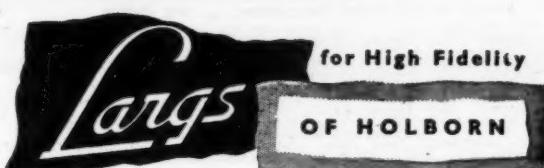


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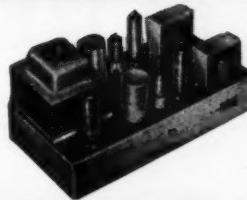
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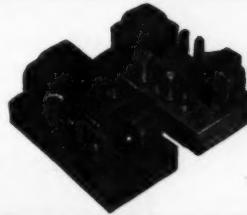
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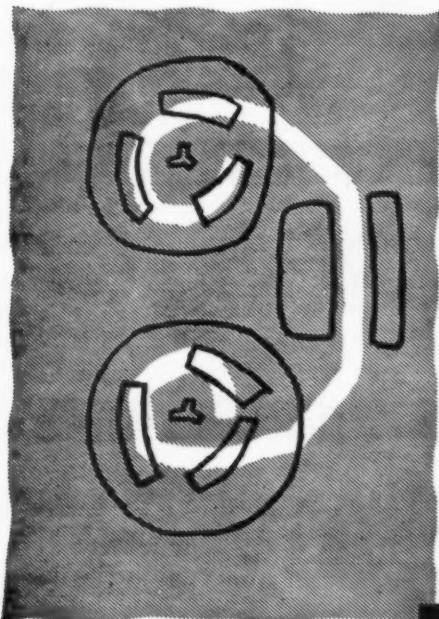
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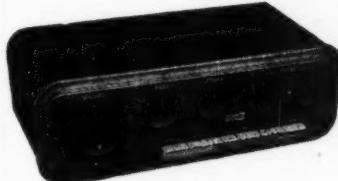
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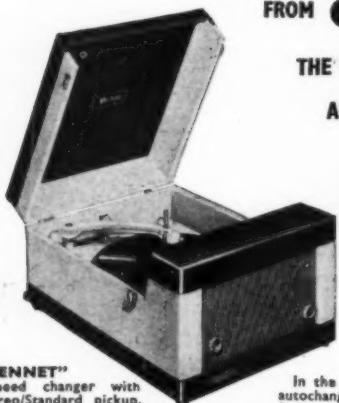
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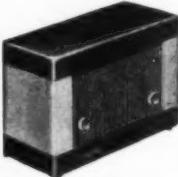


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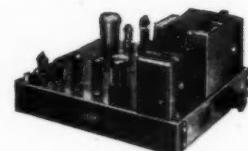
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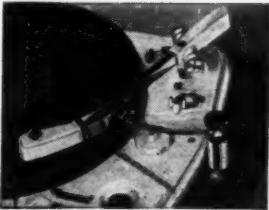
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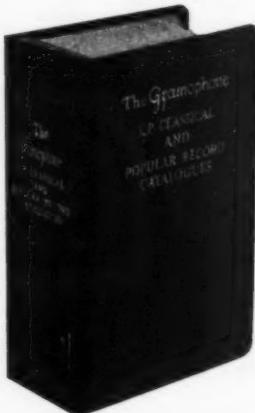
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